

THE DIAPYSON

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GUILD FORCES GATHER AT DETROIT MEETINGS

VARIED PROGRAM PLEASES

Prominent Concert Players as Well as Younger Men Heard—Cathedral Service, Visit to Ann Arbor and Banquet.

Organists from twenty-seven states gathered nearly 200 strong at Detroit for three days in June to attend the recitals and social features which marked the seventh general convention of the American Guild of Organists. Since the fourth convention, held in Chicago in 1925, these gatherings have become annual events. In addition to a festival service at St. Paul's Episcopal Cathedral, which was an impressive event and showed the emphasis placed by the Guild, under its declaration of principles, upon the religious side of the organization, there were recitals both by seasoned artists and by representatives of the younger generation who are fast coming into prominence, a memorable trip to the University of Michigan at Ann Arbor, thirty-seven miles west of Detroit, and a banquet at which many old acquaintances were renewed and new ones were made among organists serving in fields widely separated. The recitals and other events served as means for meeting face to face, as well as hearing, men whose names are household words where concert organists are known and appreciated.

Arrangements for the convention were in the hands of a committee headed by Francis A. Mackay, organist and director at St. Paul's Cathedral, with which the A. G. O. members of Detroit, headed by the dean, Francis L. York, co-operated, supported by Warden Frank L. Sealy of New York.

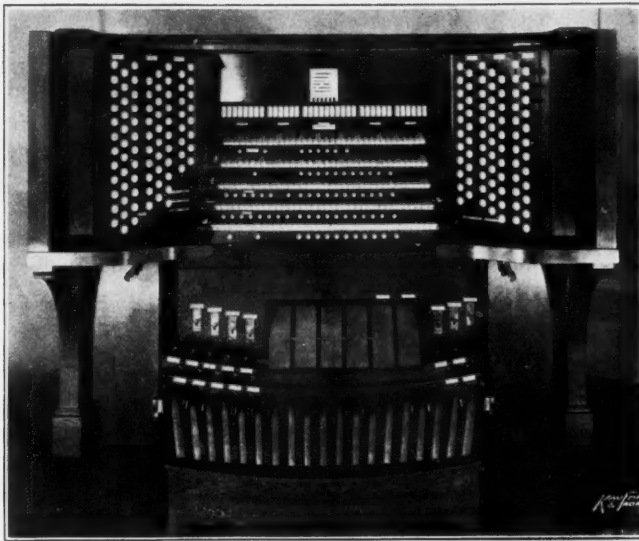
The informal "get together" meeting preceding the opening of the convention was held on the ballroom floor of the Hotel Statler Monday evening, June 11. An unusually large and representative group of organists appeared, including nearly all the recitalists. Many faces were recognized at once as having been seen at several conventions of past years and the feeling of friendliness which permeated the gathering was reflected in the greetings expressed by Chairman Mackay and Dean York. Organists were present at the reception from New York City, Albany, Buffalo, Rochester, Baltimore, Washington, Pittsburgh, Youngstown, Cleveland, Fort Wayne, Chicago, Memphis, Chattanooga, Springfield, Ohio; Milwaukee, St. Louis, Tallahassee, Fla.; Laurel, Miss., and other cities.

The first recital of the convention was played Tuesday by William H. Barnes of Chicago, a man of means who is rated high among the dilettantes in the world of organ playing and design. He played on the large four-manual Skinner organ at the Consistory Cathedral in the Masonic Temple. His program, to which he added an encore in the form of Bonnet's Reverie, consisted of the following: Suite in F, Corelli; "Bourrée, Handel; "The Ebon Lute," William Lester; "Ronde Française," Boellmann; "The Legend of the Mountain," Karg-Elert; Sketch No. 3, Schumann; Finale from D minor Sonata, Mailly; Nocturne, Ferrata; "Beside the Sea," Schubert; Scherzo from Fifth Sonata, Guilman.

Conservative interpretations were the rule throughout the program, which began with the Corelli Suite in F, followed by the delightful Bourree by Handel. "The Ebon Lute," by his fellow-Chicagoan, William Lester, dean of the Illinois chapter, was melodious and quaint registration was employed in the Boellmann "Ronde Française." Charming effects were obtained in the Karg-Elert "Legend of the Mountain"

[Continued on page 26.]

Console of Minneapolis City Organ



WINS ESTEY SCHOLARSHIP

Russell Broughton Awarded Term at Fontainebleau by A. G. O.

Announcement is made from the headquarters of the American Guild of Organists that the Estey scholarship, under which a term of summer study at the Fontainebleau School of Music is awarded annually to that candidate for the Guild degrees who passes highest in the theory tests, has been won by Russell Broughton. Mr. Broughton departed for France late in June. All the expenses of the trip and his tuition and expenses in France will be paid by the Estey Organ Company under the terms of the prize offer.

Mr. Broughton is an experienced organist and of late has been attaining high rank as a composer of church music. He spent last year in advanced music study at Oberlin College, his alma mater.

Mr. Broughton began as soprano soloist in the boy choir of Grace Church at Grand Rapids, Mich. He

gregational Church, Grand Rapids. In 1912 he entered the Oberlin Conservatory of Music and in 1916 received the degree of bachelor of music. He studied organ and composition with Dr. George W. Andrews and theory with Arthur E. Heacock. In 1916 he won his A. A. G. O. degree. Before entering war service he was organist and master of the choristers at the Howe School in 1917.

After the war Mr. Broughton went to Burlington, Iowa, and was organist and choirmaster at Christ Episcopal Church from 1919 to 1927. This year he not only won his Guild fellowship, but was made a master of music by Oberlin.

Among Mr. Broughton's published compositions are a Communion Service in E flat (Gray), "Benedictus es Domine" (Ditson), and the following anthems: "Grant, We Beseech Thee" (Boston Music Co.), "Jesus, Still Lead On" (Ditson) and "He Who Would Valiant Be" (Schirmer). He has also made three folksong transcriptions published by Schirmer and has a suite for orchestra and other compositions in manuscript.

WILL ENLARGE YALE ORGAN

Skinner to Make University Instrument One of 175 Stops.

Announcement is made that Yale University has awarded to the Skinner Organ Company a contract for the reconstruction and enlargement of the Woolsey Hall organ, including a new console. The organ when completed will contain 175 stops, as follows: Great organ, 28 stops; choir, 13 stops; orchestral organ, 26 stops; echo organ, 14 stops; swell, 31 stops; solo, 24 stops; string organ, 20 ranks, 9 stops; pedal, 30 stops. The orchestral organ is to be interchangeable between the swell and choir manuals. The string organ will be floating. The echo is to be interchangeable between the great and solo manuals.

The Woolsey Hall organ was built by the Steere Organ Company, which since then has been absorbed by the Skinner Company. It has been famous as one of the great organs of the United States. The organ has been played since its erection by Professor Harry B. Jepson, the university organist, who is known also throughout the nation as a composer.

Herbert E. Hyde, organist and choir-master of St. Luke's Episcopal Church, Evanston, departed for Europe in June for a vacation trip.

VOICE OF MINNEAPOLIS SPEAKS IN MANY TONES

GREAT ORGAN IS DEDICATED

Kimball Work of 155 Stops in Municipal Auditorium Played by Lynnwood Farnam and Heard by Vast Throngs.

"The Voice of Minneapolis" spoke forth with the full glory of its 155 stops to greet the citizens of the flour city on the evening of June 4, and under the touch of Lynnwood Farnam responded to the welcome extended by an audience of 9,000 who nearly filled the vast municipal auditorium. The occasion, marking the dedication of the latest great public organ and one of the largest in the world, was an important event for the entire organ world and especially for the people of Minneapolis, who through upward of 200 civic and semi-civic organizations have supported the movement for the creation of what the city authorities characterize as a great cultural asset for the community and its environs. The power and dignity of the great instrument built by the W. W. Kimball Company, the interest manifested by people of all classes and of all degrees of musical taste, and the picture presented by the assemblage gathered to hear the opening recital all were most impressive. In addition to Minneapolis people many came from the neighboring city of St. Paul and prominent organists from various parts of the Northwest were attracted by the programs.

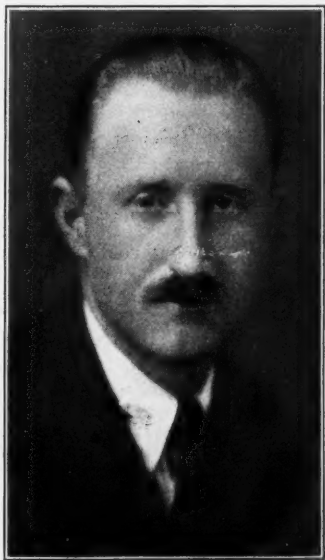
Mr. Farnam gave a second recital before another great throng the next night, June 5. On the third evening of the dedicatory ceremonies Eddie Dunstedter, a capable theater organist for whom the community has admiration and genuine affection, gave a program of another type, which included popular selections and classics with which all are familiar.

The organ, with its almost unbounded variety, made a decidedly favorable impression, which must have been a satisfaction to the men from the Kimball Company who were present and to those in Minneapolis who had assisted in the designing of the instrument.

A. F. Benson, chairman of the municipal organ committee, in charge of the campaign for raising the funds to meet the cost of the instrument, presided over the dedication exercises. He stated that to tens of thousands of visitors to Minneapolis the organ would be an attraction and that the city long had been recognized as being a musical center. He mentioned that the cost of the installation was \$135,000 and that more than 200 organizations of public-spirited citizens had taken part in the campaign to raise this sum. Mr. Benson thanked the Kimball Company for its co-operation and the work it had done. He then presented to Mayor George E. Leach the key to the organ. In his speech of acceptance Mr. Leach dwelt on the musical reputation of Minneapolis.

"During the past few years," Mayor Leach said, "Minneapolis has reached metropolitan proportions. Our physical progress has been amazing. Skyscrapers, public buildings and a park system unexcelled in the country mark this city as one of the great centers of industrial and social life of America.

"That is not all. Over and above our physical properties is a cultural influence that attracts attention from both far and near. Educational institutions have played a most important part. Among these rank our schools of music, our bands, choirs, and foremost of all, our symphony orchestra. Minneapolis is musically recognized throughout the length and breadth of the land. An unusual percentage of our population is interested in those



RUSSELL BROUGHTON.

received his first organ training under Verne R. Stilwell, organist and choir-master at Grace Church. While still in high school Mr. Broughton was appointed organist of Plymouth Con-

things which appeal to the ideal and tuneful side of living. That is why Minneapolis is a city of souls as well as of buildings.

"The installation of this master instrument is the latest expression of that character—an organ said to be among the largest in the world, and it goes without saying, the finest. This magnificent organ will become symbolic of the best in Minneapolis. School children, citizens and artists will come here for inspiration and refreshment. Visitors from all over the world will see in this wonderful building and this matchless instrument qualities of mind and heart that characterize the people and make up the population of this great city."

As these ceremonies were concluded the five-manual concert organ console rose majestically, on its elevator platform, from a hiding-place beneath the orchestra pit, and Mr. Farnam took his place on the bench.

The overwhelming power of the full organ was immediately demonstrated with the Schumann Sketch in C major, and by way of variety this was followed by the lilting Sketch in D flat. In this, as in the Largo from Beethoven's Sonata in A, which brought out beautiful soft qualities in the voicing, the grand piano, played from the console and hidden among the pipes, was a feature. Of special interest to the organists present was the Toccata, Adagio and Fugue in C major of Bach. Karg-Elert's "Legend of the Mountain" was beautifully interpreted. The last selection on the program was the Intermezzo from the Widor Sixth Symphony, and as the sforzando at the close reverberated through the immense hall it was evident that the instrument and Mr. Farnam had both come up to the expectations of the multitude, which had been raised to a high pitch by the enthusiasm with which the organ campaign has been conducted in Minneapolis and the publicity given the instrument and the player, as illustrated in the posters and banners displayed in business-places and across the streets of the city. A big parade to call attention to the dedicatory recitals had even been arranged and carried out, in which what was denominated as the oldest organ in Minneapolis, an ancient two-manual reed instrument, was a feature.

Following was Mr. Farnam's complete program: Two Sketches, Schumann; Largo Appassionato, Sonata in A, Beethoven; Toccata, Adagio and Fugue in C major, Bach; "Cortege et Litanie," Dupre; "The Legend of the Mountain," Karg-Elert; Allegro Moderato from Fourth Concerto, Handel; "Divertissement," Baumgartner; Reverie on the Hymn-tune "University," Grace; Intermezzo from Sixth Symphony, Widor.

As an interesting number at all three of the opening recitals Allen W. Bogen and Edward Benedict of Chicago gave a two-console rendition of the "Marche Slav" of Tschakowsky. The second console is of the Hope-Jones type, with four manuals, and from it are operated those stops in the organ which would be incorporated in a theater instrument, including the traps, etc. This console is to be used for occasions of a public nature at which it is more suitable, while the concert keydesk is to be used for recitals and other events of different character. The orchestral possibilities of the instrument with four hands at the keyboards were amply demonstrated by Messrs. Benedict and Bogen.

Another immense audience—estimated as approximately 8,000 people—occupied the auditorium on the night of Mr. Farnam's second recital. His program for the evening was as follows: Dorian Prelude on "Dies Irae" (MSS), Bruce Simonds; Fugue in C sharp minor, Honegger; "A Gigg," William Byrd; Concerto No. 5, in F major, Handel; "Carillon," De Lamar-ter; Chorale Prelude, "Vom Himmel hoch," Bach; Vivace from Sixth Trio-Sonata, Bach; "The Tumult in the Praetorium," de Maleingreau; "The Mirrored Moon," Karg-Elert; "Carillon-Sortie" in D, Mulet.

It was food embodying variety, but containing many musical calories, that was offered for the consumption of the populace, but be it said that they enjoyed it. The work of Bruce

Simonds is an impressive one, well worthy of the great Latin hymn on the theme of the Judgment Day. And the pedal 32-foot stops came out majestically in this opening number, the full organ also being brought into full play. The Handel Concerto made a distinct appeal to the audience. De Lamar-ter's "Carillon" received a delicate and tasteful interpretation which was especially noted. "The Tumult in the Praetorium," from de Maleingreau's great Passion Symphony, is really one of the most overwhelming tone pictures that has ever been composed for the organ. And Mr. Farnam always brings out every dramatic measure in it in a manner of which few organists are capable and to which few organs are equal. Every resource of the instrument served to depict the fury of the mob, until the audience could visualize the angry voices, the shouts from this and that one and the final subsiding of the uproar as Christ passes on to be crucified. The Karg-Elert number was another of those colorful compositions, inimitable in their sphere, for the modern organ, by this composer.

The third night saw a change from the orthodox to the light when Eddie Dunstedter of the Minnesota Theater sat down at the theater console and gave a program calculated to appeal to the multitude. He had a large and appreciative audience which was entertained with the following varied list of offerings: "Hail, Hail, the Gang's All Here," Anonymous; Coronation March from "The Prophet," Meyerbeer; "Dancing Tambourine," Polla; "Pilgrims' Chorus," from "Tannhäuser," Wagner; "Together," Henderson; Serenade, Schubert; "Rhapsody in Blue," Gershwin; "A Little Bit of Everything," Dunstedter.

Since the publication of the specifications of the Minneapolis organ in The Diapason Aug. 1, 1927, a number of important changes have been made in the scheme. The revised ensemble, showing the organ as installed, is as follows:

GREAT.

Double Open Diapason, 16 ft., 61 pipes.
Bourdon, 16 ft., 29 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Third Open Diapason, 8 ft., 61 pipes.
Fourth Open Diapason, 8 ft., 61 pipes.
Melophone (open throughout), 8 ft., 61 pipes.

Doppel Flöte, 8 ft., 61 pipes.
Viola, 8 ft., 61 pipes.
Gemshorn (tapered), 8 ft., 61 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
Quinte, 5 1/2 ft., 61 pipes.
First Octave, 4 ft., 61 pipes.
Second Octave, 4 ft., 61 pipes.
Hohl Flöte, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Seventeenth, 1-3/5 ft., 61 pipes.
Nineteenth, 1 1/2 ft., 61 pipes.
Septieme, 1-1/7 ft., 61 pipes.
Twenty-second, 1 ft., 61 pipes.
Mixture, 5 rks., 305 pipes.
Double Trombone, 16 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Piano, 8 ft.
Piano, 4 ft.
Marimba, 8 ft.
Harp, 8 ft.
Chimes (Deagan Class A), 25 tubular bells.
Tremolo.

SWELL.

Contra Viola Diapason, 16 ft., 73 pipes.
Lieblich Gedeckt, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Viola d'Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Dulcet, 8 ft., 146 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Spitz Flöte Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Celestina, 2 ranks, 4 ft., 134 pipes.
Flautino, 2 ft., 61 pipes.
Mixture (Diapason), 5 rks., 305 pipes.
Dolce Cornet, 4 rks., 244 pipes.
Double Trumpet, 16 ft., 73 pipes.
Cornoepan, 8 ft., 73 pipes.
French Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Harp, 8 ft.
Celesta, 4 ft.
Tremolo.

CHOIR.

Contra Viola, 16 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.

Geigen Principal, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Forest Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Muted Violin, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Prestant, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1-3/5 ft., 61 pipes.
Bassoon, 16 ft., 73 pipes.
Tuba Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Piano, 8 ft.
Harp.
Tremolo.

SOLO.

Diapason Stentor, 8 ft., 73 pipes.
Tibia Clausa, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gross Gamba Celeste, 8 ft., 73 pipes.
Viola d'Orchestre, 8 ft., 73 pipes.
Violes Celeste, 8 ft., 146 pipes.
Hohl Flöte, 8 ft., 73 pipes.
Solo Flute, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Tuba Profunda, 16 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Post Horn, 8 ft., 73 pipes.
Tuba Sonora, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Saxophone, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Musette, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Solo Vox Humana, 8 ft., 61 pipes.
Harp.
Chimes.

BOMBARDE-PERCUSSION.

Bombarde, 16 ft., 61 pipes.
Tuba Magna, 8 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Mixture, 5 rks., 305 pipes.
Piano, 16 ft.
Piano, 4 ft.
Marimba, 8 ft.
Marimba Harp, 8 ft.
Harp, 8 ft.
Celesta, 4 ft.
Xylophone, 4 ft.
Glockenspiel, 2 ft.
Orchestra Bells, 2 ft.
Chimes, 8 ft.

PEDAL.

Gravissima, 64 ft., 32 notes.
Double Open Diapason, 32 ft., 12 pipes.
Contra Violone, 32 ft., 12 pipes, 20 notes.
Acoustic Bass, 32 ft., 32 notes.

Diaphone, 16 ft., 32 pipes.
Open Diapason, 16 ft., 32 pipes.
Second Open Diapason, 16 ft. (from Great), 32 notes.
Violone, 16 ft., 32 pipes.
First Bourdon, 16 ft. (Ext. Tibia Clausa), 12 pipes, 20 notes.
Violin Diapason, 16 ft. (from Swell), 32 notes.
Second Bourdon, 16 ft., 32 pipes.
Viola, 16 ft. (from Choir), 32 notes.
Gedeckt, 16 ft. (from Swell), 32 notes.
Quinte, 10 1/2 ft., 32 notes.
Diaphonic Diapason, 8 ft., 12 pipes, 20 notes.
Octave, 8 ft., 12 pipes, 20 notes.
Cello, 8 ft., 12 pipes, 20 notes.
Stopped Flute, 8 ft., 32 notes.
Viola d'Orchestre, 8 ft. (from Solo), 32 notes.
Flute, 8 ft., 12 pipes, 20 notes.
Twelfth, 5 1/2 ft., 7 pipes, 25 notes.
Viola, 16 ft. (from Swell), 32 notes.
Super Octave, 4 ft., 12 pipes, 20 notes.
Octave Flute, 4 ft., 12 pipes, 20 notes.
Tierce, 3-1/5 ft., 4 pipes, 28 notes.
Twenty-second, 2 ft., 12 pipes, 20 notes.
Contra Bombarde, 32 ft., 12 pipes, 20 notes.
Bombarde, 16 ft., 32 pipes.
Tuba, 16 ft. (from Solo), 32 notes.
Ophicleide, 16 ft. (from Great), 32 notes.
Trombone, 16 ft. (from Swell), 32 notes.
Bassoon, 16 ft. (from Choir), 32 notes.
Clarion, 8 ft., 12 pipes, 20 notes.
Octave Clarion, 4 ft., 12 pipes, 20 notes.
Piano, 16 ft.
Piano, 8 ft.

In the preparation of the specifications the work of Walter D. Hardy and O. J. Hagstrom of the W. W. Kimball Company was supplemented by the advice of several organists of the twin cities, prominent among whom were James R. Gillette of Carleton College and Harry O. Iverson, organ expert of Minneapolis. Mr. Iverson was active in the entire movement which culminated in the purchase of the instrument.

THE DIAPASON.

Entered as second-class matter March 1911, at the postoffice at Chicago, Ill., under act of March 3, 1879.

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WHY NOT SELECT ONE OF THESE

CHORAL WORKS

for Your Next Season's Program?

BY FAITH ALONE

Text from the Bible and Hymnal. Music by Harvey B. Gaul

The main theme of this cantata is based upon the first miracle at Capernaum. The principal sections are: "The Entry Into Capernaum," "The Abnegation," and "The Lamentation." There are eleven musical numbers. Solo voices required are Tenor and Bass. Price, 60 cents.

DIES IRAE

(Day of Wrath)

Text by Thomas of Celano, 13th Century. Music by George Henry Day. Translation by Wm. J. Irons, 1849.

A short cantata written for Chorus, Soprano and Tenor solos, and Organ accompaniment. It is suitable for Advent, Lent, or General Use. Price, 50 cents.

ESTHER

Text by Frederick H. Martens. Music by R. S. Stoughton.

This new work will surely interest all musicians, for it is artistic, inspirational, and worthy a place in the repertoire of choral societies, choirs, etc. It is written for Chorus and Solo, with Piano accompaniment. Price, 75 cents net.

TWENTY-THIRD PSALM

Music by R. Deane Shure

This short cantata is written for following solo voices: Soprano, Alto and Baritone, with chorus of mixed voices. Price, 50 cents.

THE WOMAN OF SYCHAR

Biblical Text, Adapted and Paraphrased by Frederick H. Martens. Music by R. S. Stoughton.

It is written for four-part Chorus with Solo and Organ accompaniment. "The writing is reasonably modern in the Organ part; in the part for Choir it is almost Victorian, but with a graceful touch, here and there, that is delightful." (Orchestra Paris for rental only.) Price, 75 cents. These Cantatas may be procured on approval for your inspection.

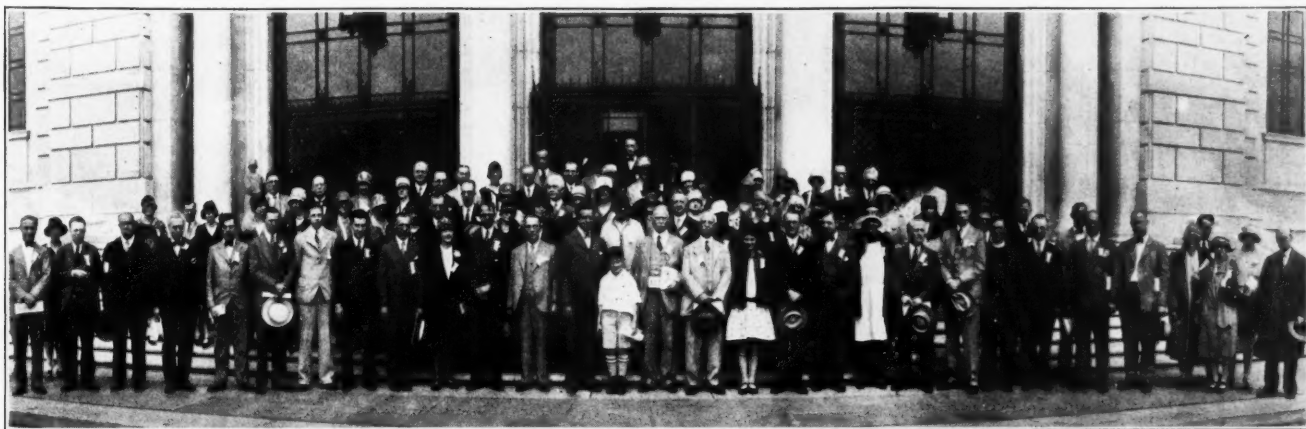
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SCHEME OF BIG WELTE FOR NEWARK CHURCH

DRAWN BY J. THURSTON NOE

Comprehensive Specification Prepared for Clinton Avenue Baptist Instrument in the New Jersey City.

The large organ to be constructed by the Welte organ division of the Welte-Mignon Corporation for the Clinton Avenue Baptist Church of Newark, N. J., as announced in The Diapason last month, was designed by J. Thurston Noe, the organist of the church. The scheme of stops is to be as follows:

GREAT ORGAN.

Open Diapason, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 notes.
Doppel Flöte, 8 ft., 73 pipes.
Clavichord, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Octave, 4 ft., 61 pipes.
French Horn, 8 ft., 73 pipes.
Tromba, 8 ft., 73 pipes.
Tuba, 16 ft., 73 notes (from Echo).
Tuba, 8 ft., 73 notes (from Echo).
Tuba, 4 ft., 61 notes (from Echo).
Chimes (from Echo) (prepared for), 22 notes.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 85 pipes.
Chimney Flute, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 notes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Aeoline Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Flautina, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Fagotto, 16 ft., 12 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes, 8 ft. (prepared for).
Celesta, 4 ft. (prepared for).

CHOIR ORGAN.

English Horn, 16 ft., 61 pipes.
Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dolce Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Harp, 8 ft. (prepared for).
Celesta, 4 ft. (prepared for).

ECHO ORGAN.

Cor de Nuit, 8 ft., 73 pipes.
Muted Viole, 8 ft., 73 pipes.
Muted Viole Celeste, 8 ft., 73 pipes.
Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes (prepared for), 8 ft., 22 tubes.

Tuba, 16 ft., 73 pipes.
Tuba, 8 ft., 12 pipes.
Tuba, 4 ft., 73 notes.

PEDAL ORGAN.

Open Diapason (resultant), 32 ft., 32 notes.
Contra Bourdon (5 lower resultant), 32 ft., 51 pipes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 notes.
Second Open Diapason, 16 ft., 32 notes.
Violone, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Cello, 8 ft., 32 notes.
Cello Celeste, 8 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Flute, 4 ft., 32 notes.
Fagotto, 16 ft., 32 notes.
Trombone, 16 ft., 12 pipes.
Tromba, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.
Tuba, 16 ft., 32 notes.
Tuba, 8 ft. (prepared for), 32 notes.
Chimes, 8 ft. (prepared for).

Adjustable combinations include six pistons affecting choir and pedal, six affecting great and pedal, six affecting swell and pedal, four affecting echo and pedal, three toe pistons affecting pedal stops, three toe pistons affecting stops and couplers of the entire organ, ten general pistons affecting stops and couplers of the entire organ and one general cancel piston.

THIRTY MAITLAND RECITALS

Plays 283 Numbers from Memory on Great Wanamaker Organ.

Rollo Maitland on May 27 finished his season of Sunday vesper hours of organ music on the great Wanamaker organ in Philadelphia, broadcast from station WOO. During the season Mr. Maitland played thirty recitals, aggregating 283 numbers, without repetition, and entirely from memory. In addition to these recitals Mr. Maitland played thirty-one recitals in Philadelphia and other cities during the season. On May 28 several of Mr. Maitland's pupils played the following numbers at the Church of the New Jerusalem: Fantasia and Fugue in A minor, Merckel (Mrs. George S. Martin); Meditation, Kinder; "Jubilate Deo," Silver (Miss Louisa Mayer); Cantabile, Franck; Prelude in B minor, Bach (Miss Ruth E. Kelly); Adagio from Third Sonata, Guilmant (Miss Hilda B. Datty); Allegro from Sixth Symphony, Widor (John McLees); "Sunrise in Emmaus," S. M. Maitland (Miss S. Marguerite Maitland); Toccata in G major, Dubois (Miss Sylvia Miller); Concert Overture in A major, R. Maitland (Miss Gertrude Shelly); "May Night," Palmgren; Humoresque, Lemare (Miss Eleanor Stewart Cooper); Scherzo from Fifth Sonata, Guilmant (Howard Reeves).

Fairclough Pupils Play.

On June 1 George H. Fairclough presented members of his organ class at the University of Minnesota in a recital. Those on the program were Hildegard Hoppe, Gertrude Ackerman, Myrtle Elmland, Mabel Mason, Babette Millsap, Lucile Emrich, Myrtle Estabrooks, Evadine Burris, Nyda Ehler, Golden Mead, Genevieve Underwood and Hortense Estabrooks.

AUSTIN FOUR-MANUAL FOR HARTFORD CHURCH

ST. PETER'S SPECIFICATION

"Straight" Scheme, with Large Part of the Great Division Enclosed in the Choir Swell-Box, Is Provided.

A four-manual organ, with a large part of the great enclosed in the choir swell-box, is under construction at the factory of the Austin Organ Company for St. Peter's Catholic Church of Hartford, Conn. The scheme provides for a "straight" organ throughout, except for pedal augmentations.

Following is the ensemble of stops:

GREAT ORGAN.

Major Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Viole d'Amour, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Trumpet, 8 ft., 73 pipes.
Chimes (P), 25 tubes.
Chimes (F).

*Enclosed in Choir box.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Flauto (from Mixture), 2 ft., 61 notes.
Mixture, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 61 bars.
Tremulant.

SOLO ORGAN.

Solo Diapason, 8 ft., 73 pipes.
Solo Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Flute Ouverte, 4 ft., 73 pipes.
Tuba Profunda, 16 ft., 85 pipes.
Harmonic Tuba, 8 ft., 61 notes.
Clarion, 4 ft., 61 notes.

PEDAL ORGAN (Augmented).

Contra Bourdon, 32 ft., 32 notes.
First Open Diapason, 16 ft., 32 pipes.
Second Open Diapason (Great), 16 ft., 32 notes.
First Bourdon, 16 ft., 32 pipes.
Second Bourdon, 16 ft., 32 notes.
Major Flute, 8 ft., 32 notes.
Major Dolce, 8 ft., 32 notes.
Tuba Profunda (Solo), 16 ft., 32 notes.
Harmonic Tuba (Solo), 8 ft., 32 notes.
Contra Fagotto (Swell), 16 ft., 32 notes.

Year Closes at Van Dusen School.

The closing screen classes of the School of Theater Organ Playing of the American Conservatory are being

held in the conservatory's Little Model Theater, where a considerable group of young organists are playing before the screen each week for practice and coaching in motion-picture playing. The school has enrolled, besides its usual Chicago following, this year thirteen pupils from other cities in Illinois, fifteen from Indiana, one from Canada, three from Montana, six from Michigan, one from California, three from Oregon, five from Wisconsin, two from Nebraska, two from Oklahoma, two from Mississippi, three from Texas, one each from South Dakota, Colorado, Kansas and Pennsylvania; five from Iowa, two from Minnesota and five from Ohio. The school begins a summer term of six weeks on Monday, June 25.

DR. C. W. COOMBS RETIRES

New York Organist Ceases from Activity After 45 Years' Service.

After forty-five years of activity as a church musician, the last twenty years of which have been at St. Luke's Protestant Episcopal Church, Convent avenue and West One Hundred and Forty-first street, New York City, Dr. C. Whitney Coombs has retired. The service at St. Luke's May 29 marked his final appearance as its organist.

A letter from Bishop Manning, regretting that he could not be present to pay personal tribute and calling attention to the splendid work which Mr. Coombs had accomplished as organist, choirmaster and composer of hymns, was read by the Rev. William T. Walsh, rector of the church. A special communion service, written several years ago by Dr. Coombs in commemoration of the one hundredth anniversary of the parish, was sung, and others of his compositions were on the musical program.

Dr. Coombs plans to go abroad in September for a long rest. Thirty-six years ago he left Dresden, Germany, where he was organist in the American Church, and went to New York as organist and choirmaster of the Church of the Holy Communion, where he remained for sixteen years before he went to St. Luke's. He had spent thirteen years in Europe as a student and as organist in Stuttgart, Germany, and in Dresden.

Votteler Organ Opened by Seibert.

The Votteler-Holtkamp-Sparling Organ Company of Cleveland has completed the installation of an organ in St. Peter's Episcopal Church at Lakewood, Ohio, and the dedicatory recital was played June 14 by Henry F. Seibert of New York. The instrument is a gift to St. Peter's from Mrs. Carl R. Edson in memory of her father, Frederick William Gehring. Mr. Seibert's inaugural program consisted of these compositions: "Pleasant Hymn," Burnap; "Gesu Bambino," Yon; Caprice, Kinder; "Ave Maria," Schubert; Sonata I, Mendelssohn; "Christus Resurrexit," Ravanello; Air for G string, Bach; Caprice, Sturges; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Fountain Reverie, Fletcher; "The Pygmies," Stoughton; Second Pedal Study, Yon.

PRINCETON DEDICATES BEAUTIFUL CHAPEL

GREAT NEW ORGAN IS HEARD

Dr. Alexander Russell Plays Skinner
Instrument in \$2,000,000 Gothic
Edifice—Courboin Gives
Recital June 17.

Simultaneously with the dedication of the beautiful new chapel of Princeton University on the morning of Memorial Day the great organ built for the chapel by the Skinner Organ Company was played for the first time, with Dr. Alexander Russell, organist of Princeton for a number of years and in charge of the musical activities of the John Wanamaker establishment, at the console.

The instrument, which is the latest addition to the noteworthy organs possessed by great institutions of learning, was not entirely finished for the dedication, but Dr. Russell was able to use about two-thirds of it. As a prelude to the dedication ceremonies Dr. Russell played a group of chorale preludes by Bach, including among others the one on the chorale "Blessed Jesu, We Are Here" and "Adorn Thyself, Fond Soul," closing with the "St. Ann's" Fugue. As a postlude he played the "Hallelujah Chorus" from Handel's "Messiah."

In the afternoon of May 30 the 250 members of the Bach Choir of Bethlehem, Pa., under the direction of Dr. J. Fred Wolle, with T. Edgar Shields at the organ, gave selections from Bach's B minor Mass, with thrilling effect.

On baccalaureate Sunday afternoon, June 17, at 4 o'clock, the organ was inaugurated with a recital by Charles M. Courboin. The audience, some 2,500 people, gathered from all points of the compass, including cities as far distant as Philadelphia, New York, New Brunswick, Trenton and Atlantic City, besides throngs of commencement visitors, old graduates and underclassmen.

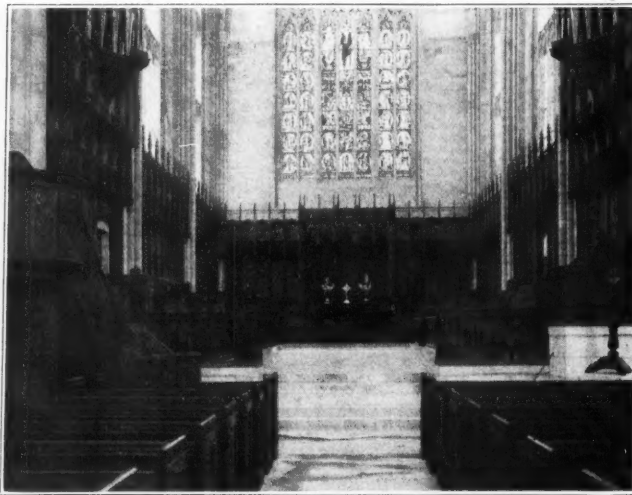
Under Mr. Courboin's magnetic fingers the tonal qualities of the instrument were demonstrated in convincing manner. He opened his program with four numbers of Bach—Tocatta and Fugue in D minor, Chorale Prelude, "Christus Lag in Todesbanden," Passacaglia and Fugue in C minor, and Fantasy in G minor. The thrilling group of 32-ft. pedal stops was used with magnificent effect in diminuendi and crescendo, particularly in the Passacaglia. In his second group, devoted to Saint-Saens and Widor, Mr. Courboin was able to display solo stops of rare beauty and the scintillating, silvery tones of the mixture work. A fitting finale to the unusual occasion was the stormy Finale in B flat of Franck, which this writer has seldom heard played with such fine effect.

The new chapel is rated as one of the great architectural achievements of this generation among university edifices, and was built at an expenditure of \$2,000,000. It was designed by Dr. Ralph Adams Cram, who swung open the doors of the Gothic building to the academic procession on the day of dedication. The building will seat 1,600 and is second only to that of Harvard in size among college chapels. It is the fifth house of worship for the Princeton faculty and students to be erected on the campus in the university's history covering two centuries.

The organ, the specification of which appeared in The Diapason July 1, 1927, is a large four-manual, entirely under expression. It is a memorial gift from a donor who desires to remain anonymous for the present. In the preparation of the specifications Dr. Russell, director of music at the university, has had the cooperation of Charles M. Courboin, Marcel Dupre and Henry M. Willis, in addition to Ernest M. Skinner and Donald Harrison of the Skinner Organ Company. Suggestions were also received from Dr. T. Tertius Noble, organist of St. Thomas' Church, New York, and Dr. Miles Farrow, organist of the Cathedral of St. John the Divine, New York.

The instrument is divided, the south chamber containing the great, swell, choir and pedal, and the solo being installed in the north chamber. There are nearly 100 registers operating

New Chapel at Princeton University



View of the Chancel, the Organ Console Being Directly Behind the Pulpit.
Photograph by Rose & Son.

nearly ninety speaking stops and over 6,000 pipes. Wind pressures vary from six to twenty-five inches. The blowing plant is situated in the crypt and consists of two units—one of 15 horsepower for the low pressure and one of 10 horsepower for high pressure. The pedal division contains three stops of 32-ft. pitch.

The tone of the instrument as demonstrated at the dedication exercises was one of nobility and beauty, and immediately won the admiration and affection of the thousands of visitors and donors, trustees, faculty and others who crowded the chapel during the day.

DEDICATION IN CHARLESTON

Skinner in J. Henry Francis' Church
Played by Sidney C. Durst.

J. Henry Francis rejoices in the completion of the new organ in St. John's Episcopal Church at Charleston, W. Va., of which he is organist and choir-master. The instrument, built by the Skinner Organ Company, is a three-manual and the specification appeared in The Diapason in January. The dedication took place on Whitsunday, with Sidney C. Durst, the Cincinnati organist, at the console. Mr. Durst gave a recital, the program of which was as follows: Agitato, Op. 148, Rheinberger; Chorale Prelude, "Herzlich thut mich verlangen," Bach; "Soeur Monique," Couperin-Farnam; Cantilena in G, Foote; Chorale in A minor, Franck; "Adoracion," de Arabalaza; "The Swan," Stebbins; Scherzino, W. D. Armstrong; "Chant Negre," Kramer-Humiston.

The new organ is a memorial to the Rev. Robert Douglas Roller, D.D., former rector of the church, and to Mrs. Roller. Dr. Roller was rector of the church for thirty years and afterward rector emeritus for nine years, until his death in 1927.

In addition to his church work Mr. Francis is director of music education in the Charleston public schools. He gives cantatas and pageants frequently and his music clubs and orchestras do work that attracts general attention. In connection with music week the combined school orchestras gave their annual concert May 9 and proved the value of their work to the community.

Program for California Teachers.

In recognition of the valuable service of the music teachers of the community and as a pre-convention event of the annual meeting of the California State Music Teachers' Association, the choir of the First Baptist Church of Los Angeles, Alexander Stewart, director, will present a special program of church music Sunday evening, July 8, at 7:30 o'clock. Masterpieces by Cesar Franck, Max Bruch, Rubinstein and other composers will be presented by the chorus of eighty voices and the quartet of soloists. The contribution of

California composers will be recognized by the presentation of choral, quartet, violin and organ compositions of Frank H. Colby, Hague Kinsey, Charles Wakefield Cadman, Charles H. Marsh and others. David Wright will give a half-hour organ recital of works of California composers at 7 o'clock, preceding the regular service.

Works of St. Louis Composers.

An interesting event in St. Louis on May 28 was the second annual recital of works of St. Louis composers under the auspices of the Missouri chapter, A. G. O. Ernest R. Kroeger played his own "Procession Indienne" and the same composer's Nocturne for organ and piano was played with James T. Quarles at the organ and Mr. Kroeger at the piano. Walter Wismar played his own "The Final Hope" and Rhapsody on Easter Melodies. William John Hall played his Pastorale and "Caravan." Alfred L. Booth played two of his compositions, entitled "The Valley in Autumn" and "Be Glad and Rejoice." In addition to these organ numbers there were also several songs. The recital took place at the Sheldon Memorial Auditorium.

Dedication at Vineland, N. J.

The largest and newest organ at Vineland, N. J., was dedicated at the Church of the Sacred Heart the first Sunday in June. The instrument was built by M. P. Möller, Inc. The opening recital was played by Reginald K. Silby, organist of the Cathedral of Sts. Peter and Paul in Philadelphia, and is a three-manual of twenty-three sets of pipes and 1,428 pipes. The organ is divided and is placed in three compartments in the choir gallery.

FOUR-MANUAL SKINNER FOR JACKSONVILLE

IMPORTANT FLORIDA SALE

Church of the Good Shepherd Places
Order for Good-Sized Instrument
with Both Solo and Echo
Divisions.

Jacksonville, Fla., is to have a good-sized Skinner organ, of four manuals, which is to be built for the Church of the Good Shepherd. It will have both solo and echo divisions. The list of stops is as follows:

GREAT ORGAN.

Diapason, 16 ft., 73 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Mixture, 4 ranks, 292 pipes.
Tromba, 8 ft., 73 pipes.
Chimes, 20 notes (in Echo organ).

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 61 pipes.
Mixture, 5 ranks, 305 pipes.
Bassoon, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Cboe d'Amore, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Concert Flute, 8 ft., 61 pipes.
Kleine Erzähler, 8 ft., 122 pipes.
Flute, 4 ft., 61 pipes.
Nazard, 2 1/2 ft., 61 pipes.
English Horn, 8 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Harp and Celesta, 61 notes.

SOLO ORGAN.

Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 61 pipes.
French Horn, 8 ft., 61 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Tremolo.

ECHO ORGAN.

Unda Maris (2 ranks), 4 ft., 122 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 20 notes.
Tremolo.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Lieblich (Swell), 16 ft.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.

Diton on Remarkable Tour.

Carl R. Diton, known to all organists for his compositions for their instrument, is also a baritone, a pianist, and, when not otherwise engaged, an organist. Mr. Diton is one of the colored musicians of America who have established themselves as men of remarkable ability. Mr. Diton passed through Chicago the last week in June on his way to his home in Philadelphia after an unusual concert tour in which he traveled in his Dodge sedan over nearly every state in the Union. He gave a total of eighty-five song recitals and forty-five piano recitals.

School of Sacred Music

UNION THEOLOGICAL SEMINARY

Rev. Henry Sloane Coffin, D.D., L.L.D., President
Clarence Dickinson, Director

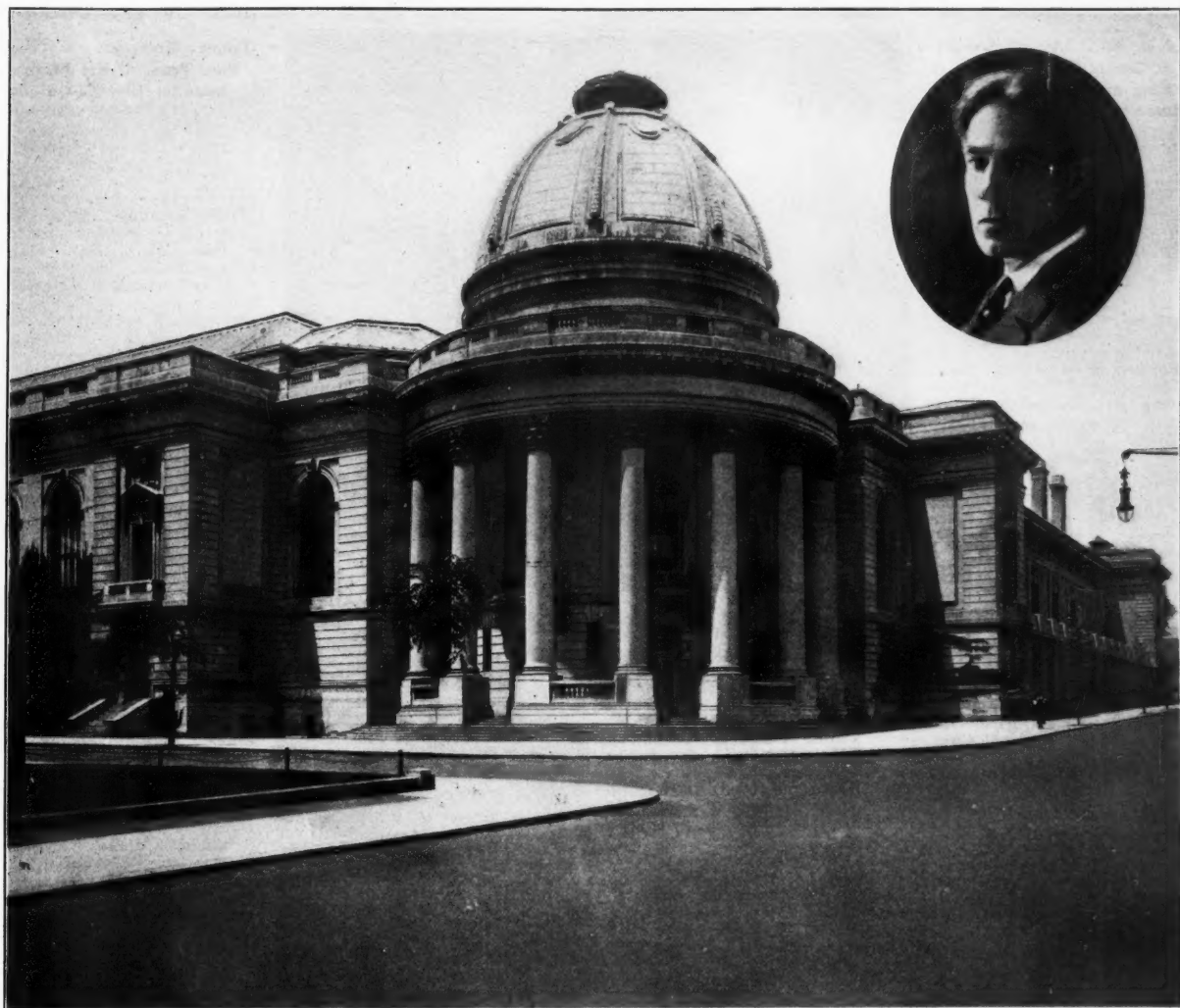
Courses in Everything Pertaining to the Ministry of Music
in the Church

FACULTY: Rev. Canon Douglas, Dezzo D'Antalfy, Miles Farrow, Becket Gibbs, Marguerite Hazzard, Alexander Kisselburgh, Charlotte Lockwood, Carl Mueller, Mrs. William Neidinger, Hugh Porter, Franklin Robinson, Frederick Schlieder, C. I. Valentine, Christos Vronides.

Opens September 26th

Catalogue on Request

Broadway at 120th St., New York



Woolsey Hall, Yale University, New Haven, Conn.

PROF. HARRY B. JEPSON, Organist.

YALE University Authorities have recently awarded to the Skinner Organ Company a large contract for the reconstruction and enlargement of the Woolsey Hall Organ, including a new console. The organ when completed will contain 175 stops, as follows:

GREAT ORGAN - - - - -	28 Stops	SWELL ORGAN - - - - -	31 Stops
CHOIR ORGAN - - - - -	13 Stops	SOLO ORGAN - - - - -	24 Stops
ORCHESTRAL ORGAN -	26 Stops	STRING ORGAN -	20 Ranks, 9 Stops
ECHO ORGAN - - - - -	14 Stops	PEDAL ORGAN - - - - -	30 Stops

The Orchestral Organ is to be interchangeable between the Swell and Choir Manuals. The String Organ will be floating. The Echo Organ is to be interchangeable between the Great and Solo Manuals. This will make the *Fifth* outstanding University instrument that has been built by the Skinner Organ Company within the years 1927-1928.

SKINNER ORGAN COMPANY

Organ Architects and Builders

CHURCH — RESIDENCE — AUDITORIUM — UNIVERSITY

STUDIO: 677 Fifth Avenue, New York, N. Y.

FACTORIES: Dorchester and Westfield, Mass.

BERWALD RECEIVES \$1,000 ESTEY PRIZE

PRESENTATION IN NEW YORK

Winner of N. A. O. Award Accepts
Check at Capitol Theater—First
Hearing of Work Gives
Favorable Impression.

Members of the executive committee of the National Association of Organists and several invited guests met in the private office of Major Edward Bowes at the Capitol Theater in New York City for the presentation of the Estey prize of \$1,000 to William Berwald on Friday morning, June 15. This presentation marked the culmination of a contest for a composition for organ and orchestra which was made possible by the generosity of the Estey Company. Out of a large number of scores Dr. Berwald's "Symphonic Prelude" was chosen as the prize winner.

Reginald L. McAll, president of the N. A. O., spoke of this contest as one of three already conducted by the organization, but the first in which the prize had been offered for an organ and orchestral composition. He referred to that special field of music as having been neglected by composers and expressed the hope that this contest might lead to the composition of much more music for that ensemble. He voiced his appreciation of the wonderful cooperation of the Estey Organ Company, of Major Bowes and the musical directors of the Capitol Theater in the contest. In closing Mr. McAll read two letters of congratulation for Dr. Berwald, one from Dr. Harry B. Jepson of Yale University and the other from Dr. T. Tertius Noble, chairman of the prize contest committee.

Mr. McAll then introduced Joseph Estey, of whom he spoke as of the fourth generation of Esteys. In a few well-chosen words Mr. Estey told how the hope of the Estey Company in this contest had been that it might mean the addition of a distinguished work to the growing volume of fine American music. Mr. Estey then congratulated Dr. Berwald and presented the check for \$1,000.

In response Dr. Berwald said that it was difficult for him to express his thanks and appreciation. He said that he felt happy to have had an opportunity to compete for such a prize, but that he had no vision of winning the reward when he submitted his Symphonic Prelude. He spoke of the wonderful opportunity he would have of hearing the work performed under the skilled direction of the musical directors of the Capitol Theater, and closed with an expression of his gratitude to all. Following Dr. Berwald Mr. McAll called for a greeting for Mrs. Berwald, which was given enthusiastically.

In the absence of Major Bowes, David Mendoza spoke for the Capitol Theater. He told of the joy it gave to cooperate in a presentation such as this one and in such a way to be of service to the composer and to the public at large. Dr. William Axt of the Capitol and J. M. Coopersmith, organist of that theater and the one who was to play the organ part of the Berwald Prelude Saturday morning, June 16, received greetings from those present.

Members of the executive committee entertained Dr. and Mrs. Berwald at luncheon at the Town Hall Club. Among those present were Dr. and Mrs. Berwald, Joseph Estey, Reginald L. McAll, Dr. William Axt, David Mendoza, J. M. Coopersmith, Harold L. Pratt and Harold Godshalk of the Estey Company, Herbert S. Sammond, Miss Lilian Carpenter, Miss Jane Whittemore, Ralph H. Harris, Walter P. Stanley, Frederick W. Riesberg and Willard I. Nevins.

As a feature of the program at the Capitol Theater in the week of June 16 Berwald's work was played daily. It was heard for the first time Saturday, David Mendoza conducting, with J. M. Coopersmith at the organ. The Prelude proved to be a splendid composition, dramatic, melodic and well orchestrated. It is not ultra-modern. It was enjoyed by the public.

Presenting the \$1,000 Estey N. A. O. Prize



GERMANI HAILED IN ROME

Young Italian Opens Big Genoa Organ—Comes to U. S. in October.

Word comes from Fernando Germani, the remarkable young organist of the Augusteo, Rome, that since his return to his native land in March he has had an exceedingly busy and successful season. Immediately upon his arrival Germani played the Italian premiere of Alfredo Casella's "Concerto Romano" for organ and orchestra. This work, originally written for the Wanamaker collection of stringed instruments and organ, had its premiere in the New York Wanamaker Auditorium in March, 1927, with Charles M. Courboin at the organ. In the month of May Germani played a recital at the Pontifical School of Music before an audience consisting of the musical elite of Rome, and including high officials of the Vatican, among them four cardinals. May 17 he inaugurated the newest and largest organ in Italy, an instrument of about 120 stops, in the city of Genoa.

Previous to his arrival in America in October, 1928, for his first transcontinental tour, Germani will play a series of recitals in England, one of which will be on the famous Willis organ in Westminster Cathedral, London.

Germani's return to Italy following his American successes was signaled by a number of interesting social events in which leading musicians of Rome paid honor to him.

Ottorino Respighi, famous Italian composer, who is also to appear in America as conductor and pianist next season, is writing a new suite for organ and orchestra for Germani's orchestral appearances on his American tour.

Serves Church 73 Years.

At Pau, France M. Leandre Czerniewski is retiring as organist of St. Martin's Church after serving that church continuously for seventy-three years. Born in the department of Correze, the son of a Polish father and French mother, M. Czerniewski became a pupil of Limousin Charriere and at the age of 13 was made assistant organist at the cathedral of Limoges. Six years later, because of ill health, he went to Pau and ever since that time has been in charge of the organ at St. Martin's, said to be one of the finest in the southwest of France.

Reduced Rates on Air Mail.

It will cost only one-quarter as much to send the average business or social letter by air mail on and after Aug. 1 as it does now, for on that date the rate will be reduced from 10 cents a half ounce to 5 cents for the first ounce or fraction and 10 cents for each succeeding ounce or fraction. This means that an ordinary letter may be sent anywhere in this country for 5 cents. Any mailable matter (except perishable matter liable to damage by freezing) may be sent by air mail.

J. M. Coopersmith



Walther League Chorus Heard.

The Walther League convention chorus of 260 voices appeared at Trinity Lutheran Church, Milwaukee, assisting Karl Markworth, organist and choirmaster of Trinity Lutheran Church, at his forty-third monthly recital on Sunday, May 27, at 4 o'clock. Mr. Markworth is director of the newly-organized Walther League chorus. The chorus was organized especially to sing during the Walther League international convention, which takes place in Milwaukee from July 15 to 19, with over 5,000 delegates from all parts of the United States attending. More than 1,000 people came to hear the organist and choir, filling the large church almost to the last seat. All numbers were sung a cappella.

Orange County Chapter.

The latest N. A. O. chapter formed is that for Orange county, New York. The officers elected are: President, Mrs. C. H. Swezey, Middletown; secretary, Mrs. H. W. Kyte, Milford, Pa.; treasurer, Thomas F. Oldham, Middletown, N. Y., and program committee, Miss Helen Tolles, Middletown.

LINCOLN MEMORIAL HAS NEW ESTEY ORGAN

GIFT OF SECRETARY WORK

Unique University at Cumberland
Gap, Tenn., Opens Instrument in
Beautiful New Chapel—Recital
by A. Howard Watson.

At Cumberland Gap, Tenn., a romantic village which actually lies in the three states of Virginia, Tennessee and Kentucky, there is an institution perhaps not duplicated anywhere else in America. Within a hundred miles of this spot Abraham Lincoln was born and spent his boyhood, and in these hills stands a memorial, calling to the mountain boys and girls. They are responding by the hundreds and are being fitted for a life work at the Lincoln Memorial University. To the campus has just been added the Duke Hall of Citizenship, a gift to the university from B. N. Duke of New York, the dedication of which was held the week of June 2. It was a notable event, covering a period of five days.

In this beautiful hall a large three-manual Estey organ, a gift from Hubert Work, Secretary of the Interior, in memory of his wife, Laura Arbuckle Work, who was deeply interested in the progress of the university, was installed, and the instrument was dedicated on the evening of May 30, the recital, which was the crowning event of the week, being played by A. Howard Watson, organist of St. Alban's Episcopal Church of Washington, D. C. Mr. Watson's program follows: Allegro Pomposo in F, F. W. Holloway; Pastorale, "To a Wild Rose," MacDowell; Berceuse, Delbruck; "Marche Funebre et Chant Seraphique," Guilman; Idyll, Ralph Kinder; Largo ("New World" Symphony), Dvorak; "Messe de Mariage," Dubois; Andante Cantabile (Fourth Symphony), Widor; Third "Offertoire de Ste. Cecile," Grison; Berceuse, Kinder; "Alla Marcia," Henry H. Huss.

The specification of stops of the organ is as follows:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
2. Second Open Diapason, 8 ft., 85 pipes.
3. Dulciana, 8 ft., 73 pipes.
4. Gemshorn, 8 ft., 73 pipes.
5. Major Flute, 8 ft., 73 pipes.
6. Melodia, 8 ft., 73 pipes.
7. Flute Harmonique, 4 ft., 73 pipes.
8. Octave (from No. 2), 4 ft., 73 notes.
9. Twelfth (from No. 2), 2 2/3 ft., 61 notes.
10. Fifteenth (from No. 2), 2 ft., 61 notes.
11. Tuba, 8 ft., 73 pipes.

SWELL ORGAN.

12. Keraulophone, 8 ft., 73 pipes.
13. Salicional, 8 ft., 73 pipes.
14. Viol d'Orchestre, 8 ft., 73 pipes.
15. Viol Celeste, 8 ft., 61 pipes.
16. Stopped Diapason, 8 ft., 73 pipes.
17. Flauto Traverso, 4 ft., 73 pipes.
18. Contra Fagotto, 16 ft., 73 pipes.
19. Mixture, 3 rks., 183 pipes.
20. Trumpet, 8 ft., 85 pipes.
21. Clarion (from No. 20), 4 ft., 73 notes.

VOX HUMANA, 8 ft., 73 pipes.

CHOIR ORGAN.

22. Violin Diapason, 8 ft., 73 pipes.
23. Viol d'Amour, 8 ft., 73 pipes.
24. First Violins, 3 rks., 207 pipes.
25. Flute Celeste, 8 ft., 61 pipes.
26. Concert Flute, 8 ft., 73 pipes.
27. Wald Flöte, 4 ft., 73 pipes.
28. Oboe, 8 ft., 73 pipes.
29. Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

31. Resultant, 32 ft., 32 notes.
32. Open Diapason, 16 ft., 44 pipes.
33. Bourdon, 16 ft., 44 pipes.
34. Bass Flute (from No. 32), 8 ft., 32 notes.
35. Flauto Dolce (from No. 33), 8 ft., 32 notes.
36. Open Diapason (from No. 1), 8 ft., 32 notes.
37. Contra Fagotto (from No. 18), 16 ft., 32 notes.
38. Trombone, 16 ft., 12 pipes.
39. Tuba (from No. 20), 8 ft., 32 notes.

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Noteworthy "Team" at Organ and Piano

Mr. and Mrs. Neidlinger Have Worked Together
Since Childhood as Exponents of
Ensemble Playing

One of the most active and most able "teams" that are exponents of the newly-popular vogue of piano and organ ensemble music is that composed of Mr. and Mrs. William Neidlinger of New York. In recent seasons Mr. Neidlinger, well-known organist and holder of the F. A. G. O. degree, and Mrs. Neidlinger, accomplished pianist, have been heard frequently together and their programs of piano and organ music have attracted attention generally. Both of them, in addition to their playing, are doing valuable work as musical educators, and Mr. Neidlinger is organist and musical director at St. Michael's Church, New York City, and chairman of the department of music at the Evander Childs high school. As an example of their work may be cited their duets at an organ, piano and choral program in music week at the Wanamaker Auditorium, at which they played the first movement of Bach's Concerto in D minor, a Minuet by Bizet, a Fantasia and Fugue by Saint-Saens; Adagio, Beethoven; Theme and Variations, Widor, and "Konzertstück," Weber.

It is interesting to note that Mr. and Mrs. Neidlinger are pioneers in piano and organ ensemble playing, for when youngsters, while studying with the same teacher, they made a specialty of playing the four-hand arrangements of the Bach preludes and fugues and the symphonies, overtures and concertos of Haydn, Mozart, Mendelssohn and Beethoven. Their first attempt at piano and organ ensemble was a performance of the Mendelssohn G minor Concerto, which proved so effective and successful that they decided to specialize in this field.

"We searched diligently in the music

William Neidlinger



shops both here and in Europe for suitable material and succeeded in bringing to light an intensely interesting mass of literature, consisting of arrangements of some of the most glorious musical compositions, and much that had been written especially for piano and organ," wrote Mr. Neidlinger in answer to an inquiry from The Diapason. "The modern French composers, Gigout, Widor, Saint-Saens, etc., have produced most effective numbers for piano and harmonium, and if one understands the markings for the harmonium, he can very readily, and most effectively, transcribe or adapt to the organ. It was our great pleasure and good fortune while in Paris a few years ago to have Widor suggest and demonstrate how best to

play his own compositions for piano and organ."

William Neidlinger was born in New York City July 13, 1882. He began his music training as a choir boy in Transfiguration Chapel, West Sixty-ninth street, under J. Remington Fairlamb. Later he joined the choir of All Angels' Church as solo boy under the direction of Edward Witherspoon, singing frequently in duet and quartet with Evan Williams, tenor. Upon Mr. Witherspoon's retirement he sang for a time at St. Agnes' Chapel, under George Edward Stubbs, going later to St. Michael's, which was really his home church, having been baptized there as an infant.

While at All Angels' he began the study of the piano with Mr. Witherspoon. Continuing the piano and studying the organ with Mr. Winterbottom at St. Michael's, he played his first service (a Wednesday evening Lenten service), at St. Michael's in 1898. His first organ and choir position was at the Church of the Archangel, the Rev. George S. Pratt, rector, first in West 116th street and later in the crypt of the Cathedral of St. John the Divine. Other positions were at St. James', Upper Montclair, N. J., and Holy Cross, Jersey City.

After many years of piano and organ work with Mr. Winterbottom, during which time he had four years of theory and composition at Columbia University under Professors MacDowell and Reubner, Mr. Neidlinger went to the Institute of Musical Art for postgraduate work in theory under Dr. Percy Goetschius and organ under Gaston M. Dethier. He went to St. Michael's as organist and choirmaster, Oct. 1, 1901. In addition to church positions he has taught in the elementary and high schools of the city, serving as chairman of one of the largest departments in the system for many years. On Feb. 1, 1928, he was appointed an assistant professor of music at the College of the City of New York.

Mrs. Neidlinger began her study of the piano at the age of 8 years, early in her teens winning the Crollus piano

Mrs. William Neidlinger



scholarship. Her musical education was continued under the direction of Robert J. Winterbottom and Gaston M. Dethier, and at Columbia University. Not only is Mrs. Neidlinger a pianist, but she has specialized in the technique of voice and conducting. The St. Cecilia Choir of St. Michael's Church, of which Mrs. Neidlinger is director, won the silver loving cup awarded by the New York Music Week Association to the choir obtaining the highest rating three years in succession. Her pupils have won twenty-three medals in the contests sponsored by the same organization.

Aside from her private teaching Mrs. Neidlinger has served as a member of the faculty of the Training School for Religious Workers in the Columbia University extension courses and in the fall will be associated with Dr. Clarence Dickinson in the school of music to be established at Union Theological Seminary, New York City.

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Macalester Presbyterian Church of St. Paul, Minn., has awarded to the Bennett Organ Company the contract for a three-manual instrument. The specification provides for a total of 1,053 pipes and the stoplist is as follows:

GREAT ORGAN (Enclosed in swell-box).

Diapason, 8 ft., 73 pipes.
Clavichord, 8 ft., 85 pipes.
Violoncello, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 61 notes.
Flute, 4 ft., 61 notes.
Trumpet (prepared for), 8 ft.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Aeoline, 8 ft., 73 pipes.
Violin, 4 ft., 61 notes.
Flute d'Amour, 4 ft., 73 notes.
Nasard, 2½ ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
Vox Humana (Prepared for), 8 ft.
French Horn (Prepared for), 8 ft.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 85 pipes.
Dulciana, 8 ft., 73 pipes.
Flute, 4 ft., 73 notes.
Clarinet, 8 ft., 73 pipes.
Harp Celesta (Prepared for).

PEDAL ORGAN.

Diapason, 16 ft., 12 pipes.
Bourdon, 16 ft., 44 pipes.
Dolce, 16 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.

Another three-manual, all enclosed, is to be built by the Bennett factory at Rock Island for the First Methodist Church of Fargo, N. D. The scheme of stops of this instrument is as follows:

GREAT ORGAN.

Major Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 61 notes.
Cathedral Chimes, 8 ft., 25 tubes.
Harp Celesta (Prepared for).

SWELL ORGAN.

Bourdon, 16 ft., 12 pipes.
Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 61 pipes.
Salicional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 12 pipes.
Nasard, 2½ ft., 12 pipes.
Flauto, 2 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Dolce, 4 ft., 12 pipes.
Piccolo, 2 ft., 12 pipes.
Clarinet, 8 ft., 73 pipes.
Harp Celesta (Prepared for), 8 ft.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.

M. P. Möller, Sr., Who Wins Decoration



Word was received recently from Copenhagen of the conferring of Danish knighthood on Mathias P. Möller, Sr., the American organ builder. The king of Denmark has made Mr. Möller a Knight of Dannenberg. This mark

of distinction was presented to Mr. Möller through Minister Brun at Washington. It was conferred in recognition of the organ builder's interest in his fatherland, as frequently and generously manifested.

Dolce, 16 ft., 32 notes.
Diapason, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Flute, 8 ft., 12 pipes.

Seder in Radio Series.

Edwin Stanley Seder, F. A. G. O., of Chicago, who several years ago became a radio favorite through a series of 216 recitals in which he played 1,155 compositions without repetition, began a series of recitals June 9 from WMAQ (the Chicago Daily News), using the three-manual Aeolian organ at the studios of the Aeolian Company in the Fine Arts

building. These recitals are given Tuesday evening at 9:45 and Saturday evening at 9:15, and last fifteen minutes.

Miss Winefrid Ryan Wins Honors.

Miss Winefrid Ryan, formerly of St. John's Church, Wausau, Wis., has been appointed organist and director at St. Andrew's Episcopal Church, Madison, Wis. Miss Ryan received the degree of bachelor of music at the commencement of the University of Wisconsin June 18 and also was honored by election to the Phi Beta Kappa scholarship fraternity.

PHILADELPHIA CHURCH
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SCHEME BY C. M. COURBOIN

St. Paul's Episcopal, Chestnut Hill, to Have Large Three-Manual—Entire Great to Be Placed in Swell-Box.

St. Paul's Episcopal Church, Chestnut Hill, Philadelphia, is to have a three-manual Skinner organ. The specification was drawn up by Charles M. Courboin, in association with C. C. White of the Skinner Company. The ensemble will contain the following:

GREAT ORGAN (Enclosed).

Diapason, 16 ft., 73 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Tibia Plena, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Nasard, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.
French Horn, 8 ft., 73 pipes.
Tremolo.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Dolce Flute, 8 ft., 73 pipes.
Dolce Flute Celeste, 8 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Mixture, 5 rks. (12, 15, 17, 19, 26), 305 pipes.

Fosaune, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe d'Amore, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Contra Gamba, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Diapason (Great), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Echo Lieblich (Swell), 16 ft., 32 notes.
Contra Gamba (Choir), 16 ft., 32 notes.
Bombarde (15-inch pressure), 16 ft., 32 pipes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Flute (Diapason), 4 ft., 12 pipes.
Octave (Bourdon), 4 ft., 12 pipes.
Fosaune (Swell), 16 ft., 32 notes.
Quint, 10½ ft., 32 notes.

Robert K. Hale, organist of the Colonial Theater, Kansas City, Mo., has finished a busy season by topping off a winter's work with two organ recitals in Kansas—one in the First Christian Church, Salina, June 14, followed by one in the Methodist Church, Manhattan, June 15. Mr. Hale has left for an extended vacation in Europe, visiting Scotland, England, France, Italy and Germany. In the fall Mr. Hale will resume his place at the console of the large Reuter organ in the Colonial.

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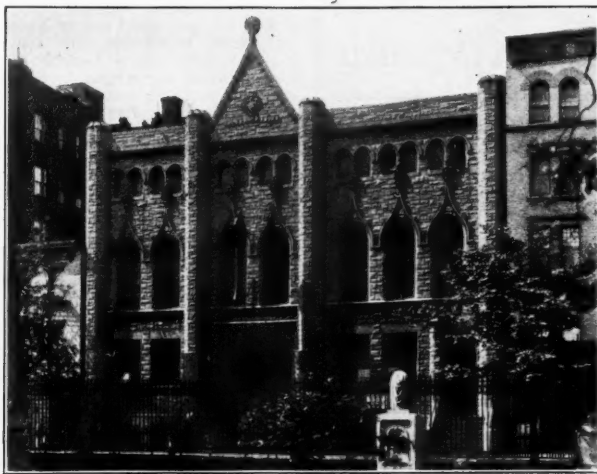
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Who's Who Among American Organists

Ernest F. White.

Canada has sent to the United States some of the ablest organists we have—despite which fact that country seems to have a plentiful supply left for its own use. If one were to prepare a list of those who have come over it would contain some distinguished names, such as that of Lynnwood Farnam, who is a product of the northern neighbor of the United States.

Two years ago a thoroughly capable organist, and an efficient young man in other ways as well, went to New York from Canada in the person of Ernest White, now organist of St. George's Episcopal Church, Flushing, as successor to the late John W. Norton and since last fall treasurer of the National Association of Organists, a position in which his talents as a business man have been the admiration of those who have had occasion to deal with the headquarters office of the association.

Ernest White was born at London, Ont., in 1901, and there received his early training in violin, piano and or-

Ernest White



gan. For five years he was a teacher of piano and organ on the faculty of the Toronto Conservatory of Music (University of Toronto), and during this time served as organist of the Howard Park Methodist Church, Toronto, and later at the Alhambra Avenue United Church.

In 1926 Mr. White moved to New York, and to realize his ambition to specialize in organ playing commenced study with Lynnwood Farnam. An organ appointment soon followed at the Flatbush Presbyterian Church, where recitals were maintained on Sunday evenings during eight months of the year.

In his new field at St. George's Church, Flushing, Mr. White plays at one of four churches on Long Island established in the reign of Queen Anne. This church dates from 1702. He has a Skinner organ with main and antiphonal divisions and a choir of forty boys and men.

Mr. White was chosen to play the Kilgen prize organ composition at the annual convention of the National Association of Organists held at St. Louis in August, 1927, and was elected treasurer of the association at the business meeting of the convention.

Just before Lent Mr. White went back to his native country on a recital tour in which his work received high praise. He appeared at St. Peter's Cathedral, London, Ont.; the Park Road Baptist Church, Toronto; the Toronto Conservatory of Music, the

Alhambra Avenue United Church, Toronto, and St. Paul's Church, Woodstock, among others. In the season just coming to a close he has been heard at the Wanamaker Auditorium in New York, at St. Thomas' Church, under the auspices of the N. A. O.; at the Pennsylvania N. A. O. convention and before the Camden N. A. O. chapter, as well as in various broadcasts, etc.

Walter Wismar.

Throughout the United States today there is a large company of devoted men playing organs in Lutheran churches and teaching the young in the parochial schools of that denomination—a heritage of the day when German was the language of all Lutheran churches and an earnest of the determination of the adherents of that church to maintain a Christian atmosphere and influence as a dominating factor in the education of the young. These teacher-organists form an army which serves the church no less than does its ministry, and for the training of these teachers large schools are maintained.

Walter Wismar is one of the well-known Lutheran educators of the class mentioned. At the same time he is one of the most successful choirmasters of St. Louis, has given recitals in many places, and for the last two years has been dean of the Missouri chapter of the American Guild of Organists. He has been at Holy Cross Church in St. Louis for twenty-six years.

Mr. Wismar received his talent as a musician and Lutheran teacher by direct inheritance. He was born at New Wells, Mo., June 26, 1881. His father was R. A. Wismar, also a teacher-organist. The family moved to Elgin from Missouri and later to Chicago, and the elder Wismar was connected with Bethlehem congregation in Chicago, which maintained three schools, with 1,000 pupils. Here Walter Wismar received his inspiration from the singing of the large chorons of children and his early training from his father. Later he walked two miles for piano lessons to the home of the church's head organist, Edward Carstenn. Later he studied violin at the American Conservatory of Music under Josef Halamek. Afterward he attended the Logan public school and played piano in a trio, in which the principal, J. B. Farnsworth, played the flute and William Lloyd, a classmate, the violin.

In 1907 Mr. Wismar entered the teachers' college at Addison, Ill., a suburb of Chicago, where he continued his musical studies under Professor

Walter Wismar



G. C. A. Kaepfel. He was graduated in 1901 and was appointed to Nazareth Church at Milwaukee. In 1902 he went to Holy Cross Church at St. Louis, one of the largest in the Missouri Lutheran Synod. In St. Louis he studied organ with Charles Gallo-way and piano with Charles Kunkel and others. He has given recitals in various places in the Southwest, including Little Rock and Memphis. He has a choir of sixty voices which is doing fine work, especially in a capella singing. It specializes in the works of Bach, in which the director delights.

On Easter Day in 1904 Mr. Wismar married Miss Martha Kopplin in Chicago. Mr. and Mrs. Wismar have four children.

Mr. Wismar has edited a collection of Christmas carols for mixed voices entitled "Sounding Joy and Glad Hosannas," published by the Concordia Publishing-House of St. Louis.

Mr. Wismar is first and foremost a devotee of church music and in this field he has won an enviable reputation.

Claude Murphree.

When the splendid Anderson memorial organ was installed in the auditorium of the University of Florida at Gainesville a few years ago, the late Dr. A. A. Murphree, president of that institution, declared: "Such a beautiful instrument deserves the touch of a master hand." That "master hand" is being supplied by the nephew of the late educator, Claude Murphree, who at 22 years of age has become distinguished far beyond the bounds of Florida as an organist of brilliant promise. He is organist of the University of Florida and plays at all the regular and special functions of the university. The latest honor to fall on the youthful but broad shoulders of Claude Murphree is his election as sub-dean of the Florida chapter of the American Guild of Organists at the meeting of that body in Tampa last month.

Claude Murphree leads the strenuous life—and enjoys it. He has given nearly 100 recitals during his three years of student life in the University of Florida, about seventy of them being at the university. He has appeared numbers of times in Jacksonville, Tampa, Palatka, Penny Farms, Lake City, Ocala and at Gadsden and Tuscaloosa in Alabama.

Mr. Murphree is a native of Gadsden, born June 8, 1906, and began to study the piano at the age of 6 under Miss Mathilde Bilbro, who is now famous as a composer of educational works. Through his early boyhood he continued his studies under Miss Alice Camp, now a member of the faculty of the Louisville Conservatory of Music, and under his uncle, Conrad Murphree.

Claude L. Murphree



He took lessons in piano, organ and harmony under Emile Levy of Birmingham.

At the age of 16 he began playing the organ of the First Baptist Church of Gadsden. He was graduated from the Gadsden high school in 1923, valedictorian of his class, and for a year played at a theater in that city. He went to the University of Florida in 1924, and became organist of the First Baptist Church at Gainesville, which position he has held during his student days.

Mr. Murphree spent the summer of 1925 studying in Boston and Cleveland with Albert Snow and Edwin Arthur Kraft. Meanwhile the Anderson memorial organ, costing \$50,000, was installed, and Mr. Murphree was appointed official organist. During the summer sessions of the university in 1926 and 1927 he was a member of the musical faculty. In addition to his other duties and studies he has been accompanist for the glee club for three years and a member of the university band. He won first prize in piano in an open contest for students at the convention of the Florida Federation of Music Clubs at Daytona in 1926.

Mr. Murphree was graduated from the University of Florida with the A. B. degree this year, and with membership in Phi Kappa Phi, honorary scholastic fraternity.

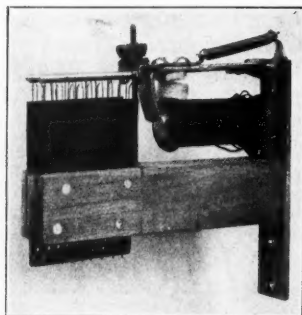
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Miss Jane Whittemore, who with the close of the New Jersey rally day in May finished a period of four years of service as president of New Jersey, has an enviable record of successful work to her credit. The state has prospered under her guidance and we are sure she will continue to exert an influence on the destinies of the council even though she has asked to be relieved of the exacting demands of the presidency.

There has been much discussion over the propriety of a national initiation fee. Dr. William A. Wolf of Pennsylvania has drafted a resolution which will be presented at the Portland convention for acceptance. You will find the resolution in the minutes of the executive committee meeting. Please read it and come prepared to offer suggestions before a vote is taken.

In the last issue of The Diapason we announced a generous gift by the Skinner Organ Company of \$500 to be used for prizes in an organ composition competition. The prize committee deemed it wise to offer two prizes, the first to be of \$300 and the second \$200. A wide latitude is given as to the form of the compositions and it is hoped that the result will be the finding of two inspired and useful organ numbers. Obtain copies of the general conditions by writing to headquarters and help to spread the news of this contest.

Final details of the Portland convention are being arranged and a splendid program is coming into being. When you read the list of recitalists you will know that rare delights in organ playing are in store for us. The program will contain the classics as well as the modern novelties and many of the recitals will be played on the large Austin organ in the city auditorium. A new Skinner organ will be opened with one of our convention recitals. Elsewhere you will find the complete convention program up to date. We have spoken of the beautiful scenery in and around Portland and the weather at that time should be ideal; so plan now to be with us Aug. 28, 29, 30 and 31. Remember the usual get-together social evening comes on Monday, Aug. 27.

New Jersey Rally Day.

The annual rally of the New Jersey council of the National Association of Organists was held Monday, May 28, at Jersey City, with organists from all parts of the state in attendance.

The rally opened with a demonstration of theater playing and the presentation of a film at the State Theater by Lester W. Wilson, organist of that theater. At the close of the demonstration Mr. Wilson invited the organists to inspect the console.

Registration took place at the Emory M. E. Church, after which the business meeting was held in the Sunday-school room. At this meeting reports were received from the various chapters which demonstrated that the New Jersey chapters are flourishing. Preceding the election of officers Miss Jane Whittemore announced her desire to retire from the presidency, which office she has filled for four years. Her incumbency has been marked by a great increase in membership and activity throughout the state. A resolution was later presented lauding Miss Whittemore's

work as president and expressing appreciation for her untiring efforts.

The officers elected for the year are as follows: President, George I. Tilton, former president of Central New Jersey chapter and organist of the Third Presbyterian Church of Trenton; vice-president, Miss Jane Whittemore, the retiring president; corresponding secretary, Miss Cora Schwenker, Westmont; recording secretary, Howard S. Tussey, president of Camden chapter; treasurer, Arthur L. Tittsworth, Plainfield, who has served in that capacity for some time. Mr. Tittsworth is recovering rapidly from an automobile accident injury in the early spring.

Following the election luncheon was served at the Y. M. C. A. The guests of honor included Governor and Mrs. Harry A. Moore of New Jersey, Reginald L. McAll, national president; Herbert S. Sammond, chairman of the national executive committee; Henry S. Fry, former national president, and Mrs. Bruce S. Keator, former state president. Several other visiting organists were in attendance. The guests mentioned made addresses, Paul Ambrose of Trenton being toastmaster.

After the luncheon the guests adjourned again to the Emory M. E. Church, where an informal address was delivered by the Rev. A. H. Marion, pastor of that church, in which the speaker emphasized the co-operation which should exist between pastor and organist and laid stress on the ministry of music.

Following the address a recital was played on the Austin organ in the church by Carl Weinrich, F. A. G. O., organist of the Church of the Redeemer, Morristown, N. J. Mr. Weinrich has studied with Marcel Dupre and Lynnwood Farnam. His program follows: Toccata on a Gregorian Theme, Barnes; Chorale No. 1, in E major, Franck; "Sunrise," from "Les Heures Bourguignonnes," Jacob; "The Reed-Grown Waters," from "Seven Pastels from Lake Constance," Karg-Elert; Menuet and "Priore," from "Suite Gothique," Boellmann; "Cortège et Litanie," Dupre; Allegro Vivace and Finale from First Symphony, Verne.

Worcester Chapter.

Worcester chapter indulged in its second annual outing on June 11, Southborough Arms being the scene of festivities. Members and their guests motored first to the Congregational Church at Shrewsbury, where the organist, Mrs. Nettie Green Arkwell, conducted the party over a rare example of an old New England church. Continuing the trip a la hure and hounds through winding wood roads, the objective, Southborough Arms, was reached in time for dinner.

Much merriment was involved in the process of finding dinner partners. Each person was given a card containing two measures of a well-known musical composition. Upon finding the holder of the card having two corresponding measures, these partners were required to sing their melody together before entering the dining-room. The beautiful June night was flooded with most unusual vocalizing, much unsuspected range of tone being disclosed. Upon entering the dining-room, song-books were given the guests and a "song-fest" continued at intervals during the evening. The committee planning this meeting was composed of Mrs. Arkwell, Alfred H. Booth, Frank Dana and Alfred W. G. Peterson.

This being the annual meeting, reports for the year were read, showing a gratifying measure of growth and activity. Officers elected for the coming year are: President, Frederic W. Bailey, Old South Congregational Church; vice-president, Mrs. F. J. Crosson, All Souls' Universalist; secretary, Ethel S. Phelps, First Church of Christ, Scientist; treasurer, Waldo McCracken, Bramanville Congregational Church.

A handsome medal bearing the

Program for Portland Convention of N. A. O.

Following is the tentative program arranged for the annual convention of the National Association of Organists at Portland, Maine, Aug. 28 to 31, subject to additions and changes:

MONDAY, AUG. 27.

Get-together social hour.

TUESDAY, AUG. 28.

Morning—Registration. Addresses of welcome. Business meeting. Election of committees.

Afternoon, at City Auditorium—Recital by Charles Raymond Cronham, city organist.

Evening, at City Auditorium—Recital by Charles Peaker, representing the Canadian College of Organists, and Alexander McCurdy.

WEDNESDAY, AUG. 29.

Afternoon, at City Auditorium—Recital by Dr. Melchiorre Mauro-Cottone.

Evening—Choral Concert, assisted by Henry S. Fry, representing the Organ Players' Club of America.

THURSDAY, AUG. 30.

Morning and afternoon—Outing.
 Evening, at St. Luke's Episcopal Church—Dedication of new Skinner organ; recitalists, Dr. T. Tertius Noble and Chandler Goldthwaite.

FRIDAY, AUG. 31.

Morning—Business meeting.
 Afternoon, at City Auditorium—Recital by Charlotte Mathewson Lockwood and Adolph Steuterman.
 Evening—Banquet.

insignia of the N. A. O. was presented to the retiring president, A. Leslie Jacobs, in appreciation of his zeal in forming this chapter and serving as its first president, a post which has required much thought and initiative.

The spirit of enthusiasm and happy cooperation continues unabated in Worcester chapter and all are looking forward to an even more comprehensive program during the next season.

ETHEL S. PHELPS.

Delaware Chapter.

The final dinner meeting for the season was held Thursday evening, June 7. We had as our guest Dr. William A. Wolf of Lancaster, Pa., president of the Pennsylvania council and president of the Lancaster chapter. Dr. Wolf made an address on the value of co-operation and organization in all lines of work and especially in the musical field. He spoke of interviews with musicians abroad and gave their ideas. He then held up as an example for the Delaware chapter the success of the Lancaster chapter. He said that in every instance in which a chapter has been formed it has done away with petty jealousies among organists, and has been the means in many instances of having new organs installed and securing larger average salaries for organists. All these results were brought about by co-operation and organization.

We have had a very successful season and held many delightful meetings and recitals. Our next meeting will be held in September.

WILMER CALVIN HIGHFIELD, Secretary.

Union-Essex Chapter.

The Union-Essex chapter, of which Henry Hall Dunklee is president, held its final meeting of the season in the auditorium of the Lauter Piano Company, Newark, N. J., Monday evening, May 21. Reports were read by Miss M. A. Hooker, secretary, and Alban W. Cooper, treasurer, and Miss Grace Darnell spoke on the state rally and chapter membership. The guest soloists were Mrs. Mollie Chapin Ely, mezzo-soprano, who was heard in songs by Ronald, Campbell-Tipton, Hammond and Curran, and Miss Ada Twerdowsky, pianist, a pupil of Alexander Berne, a member of the chapter, who played a Prelude and Fugue by

Bach, Chopin's Prelude in B flat minor and Debussy's "Minstrels."

The guest of honor was the Rev. Frank Damsch, Jr., rector of St. Andrew's Episcopal Church, who gave an interesting address on the hymns of the church, ancient and modern, the plainsong and other forms. Examples of such works were sung by the members of the chapter and their guests.

The following officers were elected for the year: President, Henry Hall Dunklee; vice presidents, Miss Jane Whittemore and A. W. Cooper, and secretary-treasurer, Russell S. Gilbert.

M. AUGUSTA HOOKER, Secretary.

Executive Committee.

The executive committee met at headquarters Monday, June 4, with the following present: President McAll, Chairman Sammond, Mrs. Keator, Miss Carpenter and Messrs. Stanley, Wolf, Fry, Riesberg, White and Nevins. The usual reports of the secretary and treasurer were heard and approved.

After some discussion as to the advisability of forming new chapters in Canada it was moved and voted that, in view of the fact that the Canadian College of Organists has a colleague class in its membership and thereby fills any function the N. A. O. might fill, we form no new chapters there.

It was moved and voted that Rollo Maitland be our official representative at the convention of the Canadian College of Organists, which unfortunately comes this year during the early part of our convention.

Mr. McAll presented the plan of the new "Aims and Objects" booklet, which will soon be ready for distribution.

At the last meeting of the executive committee Dr. William A. Wolf of Lancaster, Pa., was given authority to present a resolution for the amending of the present article in the constitution regarding the initiation fee. After some discussion the executive committee voted to present the following resolution for adoption at the business meeting of the next convention: "That the entrance or initiation fee for active or contributing members shall be \$2. If the membership be acquired through a chapter affiliated with the N. A. O., said chapter shall receive the initiation fee, which in all instances must accompany the application for membership."

The remainder of the meeting was devoted to discussion of the program for the Portland convention.

Quincy Chapter.

The Quincy, Ill., chapter met June 18 at the Elks' Club for the last dinner of the season. Ten members were present and one guest—Lester Ellerbrock, a strong admirer of organs and organ music.

After the dinner the members toured the city and visited the following churches to inspect the organs and hear short programs: St. Boniface Catholic Church, Vermont Street M. E., Christian Science Church, Congregational, Unitarian, Luther Memorial and Salem Evangelical. It was 11 p. m. when we finished our tour. It is planned to visit more churches in the fall. On the last of the month we intend to visit the Washington Public Theater and hear our new member, Walter Tanner, in a recital on the three-manual Barton organ.

We are hoping that our president, C. Harold Einecke, will be able to attend the national convention at Portland this year.

JUANITA NICHOLS, Secretary.

Monmouth Chapter, New Jersey.

The spring luncheon of the Monmouth chapter, which was held at the Cake Shop restaurant in Asbury Park June 5, closed an active season. A business meeting followed the luncheon. The treasurer's report showed

the chapter to be flourishing financially. Reports were heard from the delegates to the state rally at Jersey City. Miss Ethel Leonard of Asbury Park and Miss Abbie Strickland of Red Bank were accepted as new members and one name was proposed for membership.

Sherman Kreuzburg was elected delegate to the August national convention.

The present staff of officers was re-elected for the next year: President, Mrs. Bruce S. Keator; vice-president, Louis Van Gilliwe; treasurer, Mrs. Charles Fitch; secretary, Mrs. Everett H. Antonides.

Plans were made and the dates were set for the meetings of the coming year as follows:

Oct. 5 a meeting with Mrs. Keator in New York and an address by Dr. Clarence Dickinson.

Nov. 9 a meeting at Freehold, where Grace Leeds Darnell, who is connected with the Flemington Choral Society, will speak. At that meeting Mr. Kreuzburg will give a demonstration with forty pupils of the Freehold public schools, showing what can be accomplished in one rehearsal with untrained singers.

Jan. 4 a meeting at the Avon Baptist Church, where Mr. Quinby will be the chairman in charge of the program.

March 1 at the Asbury Park Baptist Church Frederick Ball will be the chairman and Mrs. Fischer will give a paper on "Cantatas."

May 3, music week, the meeting will be held at Seabright, in St. George's Church, with Mr. Farrar as chairman.

June 14 the final meeting of the year will be held in the studio of Miss Agnes Dillon at Belmar, with Miss Dillon as chairman.

Miss Sadie Child of Red Bank is to give a concert of eight-hand piano work in her studio, as a benefit for the chapter, the date to be announced later.

A suggestion was made by the president that each member earn \$5 for the chapter during the coming year, June to June.

HELEN E. ANTONIDES, Secretary.

Central Chapter, New Jersey.

Following the annual members' retreat in the Central Baptist Church, Trenton, Monday evening, May 21, a business meeting was held, at which the following officers were elected for the year 1928-29: President, Paul Ambrose; first vice-president, Edward A. Mueller; second vice-president, Mrs. Kendrick C. Hill; secretary, Mrs. Wilfred Andrews; treasurer, Edward W. Riggs. The name of Mrs. Harry Umberger was presented and accepted for active membership.

Mr. Ambrose has appointed the following members, together with the officers, to serve as executive committee: Miss Caroline C. Burgner, Mrs. Carl Myers, George I. Tilton and W. A. White.

RAMONA C. ANDREWS, Secretary.

Camden Chapter.

Howard C. Eagin writes in the June Cipher as follows:

"The Musical Art Society concert on Thursday evening, May 17, marks another important forward stride in the remarkable history of that organization. Its able leader, Henry S. Fry, was most successful in drawing from the voices and souls of his singers a most satisfying interpretation of each of the varied compositions offered. These results indicate ability and devotion on the part of both leader and singers, along with a unity of purpose and a mutual understanding which is rare. Camden is fortunate to have such an organization, and both city and society are to be congratulated that Mr. Fry has devoted himself to the society's work."

The program included among other interesting works the unaccompanied Bach motet for double chorus, "Blessing, Glory and Wisdom and Thanks," H. Alexander Matthews' dramatic "Slave's Dream," the colorful "By Babylon's Wave" of Gounod and the Holst arrangement of Psalm CXLVIII with accompaniment of strings and organ. The society was assisted by a string quartet from members of the

Philadelphia Orchestra and Rollo Maitland presided at the organ. Piano accompaniments were given by F. Marie W. Dager and Robert M. Haley. The artistry and depth of understanding revealed by the society in this concert is indeed remarkable for so short an existence.

The society also sang at St. Clement's Church May 24 in conjunction with the male choir of the church in its spring concert. Solo organ numbers were played by Henry S. Fry, Rollo Maitland and Howard S. Tussey.

The May meeting of the chapter was held in the Broadway M. E. Church, Camden. The program included two works by chapter members—a "Prayer" for soprano and tenor with organ and violin accompaniment by Walter M. Smith and an organ solo, "Indian Summer," by Isabel D. Ferris, played by the composer. Good organ playing was exemplified by Miss Ferris and Walter L. Flexon in several numbers. Vocal and violin solos, rendered with delightful taste, completed the program.

HOWARD S. TUSSEY.

Rhode Island.

For the June meeting of the Rhode Island chapter Mrs. Alfa L. Small, A. A. G. O., assisted by the choir of the Smithfield Avenue Church, gave a recital in that church on the evening of June 11. She was assisted by Thomas Owen, baritone. The organ in the Smithfield Church is an unusually fine instrument built by Frazee. The strings are churchly and warm and the diapasons most satisfying. Mrs. Small's performance was notable for finished artistry. The program was as follows: "Piece Heroique," Franck; Allegretto, Wolstenholme; Pastorale, Bach; Chorale, "O Gott, du frommer Gott," Bach; Fantasia, Rode-Best; "Hear Me! Ye Winds and Waves!" and "Where'er You Walk," Handel, and "Absent," Metcalf (Mr. Owen); "Clair de Lune," Karg-Elert; "Angelus" and Toccata from Three Arabesques (new), Truette; Reverie, Dickinson; Fantasia in F minor, Bird.

M. C. BALLOU, President.

Pottsville Chapter.

Pottsville chapter was well represented at the state N. A. O. convention at Reading May 20, 21 and 22. Seven members were present: Paul Bailey, president; Mrs. W. P. Strauch, vice-president; Miss Marie Kantner of Minersville, treasurer; Louise Kantner of Minersville, Mrs. George Leininger of Tremont, Harold May of Port Carbon, and Francis G. Pyle of Pottsville.

Our president, Paul Bailey, gave a splendid exposition of artistic organ playing of the silent drama. Our treasurer, Marie Kantner of Minersville, played a fine selection Tuesday afternoon in the First Reformed Church. Especially enjoyable was the trip to the home of Isaac Eberle.

Lancaster Chapter Election.

At its monthly meeting Sunday afternoon, June 17, in St. James' parish-house, Lancaster chapter confined its closing business session for the season to a general survey of its efforts, reports of officers and committees and the election of officers. Charles E. Wisner was elected president of the chapter, George B. Rodgers vice-president, Donald Nixdorf financial secretary, Miss Cecelia Drachbar recording secretary and Miss Edna Mentzer treasurer.

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fication Given.

A large three-manual and echo organ is under construction for the Westminster Presbyterian Church at Scranton, Pa. The ensemble of this instrument is to be as follows:

GREAT ORGAN.

Open Diapason, 16 ft., 73 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
*Major Flute, 8 ft., 73 pipes.
*Violoncello, 8 ft., 73 pipes.
*Clarabella, 8 ft., 73 pipes.
*Gemshorn, 8 ft., 73 pipes.
*Octave, 4 ft., 61 pipes.
*Flute Harmonique, 4 ft., 61 pipes.
*Twelfth, 2 1/2 ft., 61 notes.
*Fifteenth, 2 ft., 61 notes.
*Mixture, 4 ranks, 244 pipes.
*Tromba, 8 ft., 73 pipes.
*Clarion, 4 ft., 12 pipes.
*French Horn, 8 ft., 73 pipes.
Harp (from Choir).
*Chimes (Deagan Class A), 25 notes.
*Chimes Pianissimo (from Echo).
Damper off.

*Enclosed in Choir box.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Echo Salicional, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Violin, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Tierce, 1-3/5 ft., 61 pipes.
Fagotto, 16 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Oboe Octave, 4 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Contra Viole, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tromba (from Great), 8 ft., 73 notes.
Harp, 61 bars.
Tremolo.

ECHO ORGAN.

Gedeckt, 8 ft., 73 pipes.
Muted Viole, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Fern Flöte, 4 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Cathedral Chimes Forte, 25 bells.
Cathedral Chimes Pianissimo.

PEDAL ORGAN.

Resultant Bass, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone (Great), 16 ft., 12 pipes.
Contra Viole (Choir), 16 ft., 32 notes.
Echo Lieblich (Swell), 16 ft., 32 notes.
Violoncello (Great), 8 ft., 32 notes.
Flute, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.
Fagotto (Swell), 16 ft., 32 notes.
Chimes (Great), 25 notes.

Helen Hewitt to Curtis Institute.

Miss Helen M. Hewitt, for the past three years organist at the Potsdam (N. Y.) Normal School, has tendered her resignation. She has been granted a full scholarship at the Curtis Institute of Music, Philadelphia. In the fall of 1925 Miss Hewitt went to Potsdam to accept the position of organist at the normal school. Her work there has been of the highest order and her Sunday afternoon concerts at the normal auditorium, with the series of concerts she has been playing over WCAD, St. Lawrence University, have made her known throughout the north country. She has also given recitals in other parts of the state and has broadcast once from WGY, Schenectady.

College Buys of Hillgreen-Lane.

A contract for two organs for the College of Music of Cincinnati has been awarded to Hillgreen, Lane & Co., and contracts have also come in from the Methodist Churches of La Mesa, Tex., and Newton Falls, Ohio.

OPENED BY FRANK J. DANIEL

Möller Three-Manual in St. Mary's Church, Wilkes-Barre, Pa.

Frank J. Daniel, organist of the cathedral at Wilkes-Barre, Pa., is the designer of an organ installed by M. P. Möller in St. Mary's Church in that city, and Mr. Daniel gave the recent opening recital. The instrument is a three-manual and the scheme of stops is as follows:

GREAT ORGAN.

Double Open Diapason, 16 ft., 61 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Viola d'Gamba, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Rohr Flöte, 4 ft., 61 pipes.
Octave Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 4 rks., 244 pipes.
Tuba, 8 ft., 73 pipes.
Tuba Clarion, 4 ft., 61 notes.
Cathedral Chimes, 20 tubes.
Harp.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Cornet, 3 rks., 183 pipes.
Flageolet, 2 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Double Melodia, 16 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Fugara, 4 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo Harmonique, 2 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Harp, 49 bars.
Cathedral Chimes, 20 notes.

PEDAL ORGAN.

Lieblich Gedeckt, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Trombone, 16 ft., 32 pipes.
Violoncello, 8 ft., 32 pipes.
Quint, 10 1/2 ft., 32 pipes.

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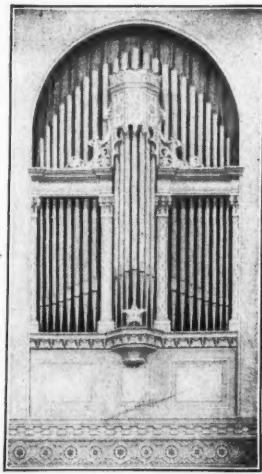
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HENRY S. FRY

ORGAN RECITALS—INSTRUCTION

Kansas City Times, Kansas City, Missouri:—Henry S. Fry, organist from Philadelphia, caused an audience last night in the richly simple auditorium of the Linwood Presbyterian Church, to forget the heat. That is enough for any musician to accomplish in any one evening.

Mr. Fry's playing likewise sustained the musical reputation of his home city, so well cared for in other fields by the incomparable Philadelphia Orchestra and Curtis Institute of Music. For he possesses the rarest of all virtues in an organist and that is the restraint of a man of true good taste. The fine instrument he played is capable of

reaching almost any extreme he might have driven it toward, and he chose none of them.

Singularly, he was most interesting in the more quiet things, for the enrichment of which he chose pastel tints of the greatest appropriateness and considerable variety. The andante of Widor's Fourth Organ Symphony was thus lent the effect of being heard at a distance and made markedly impersonal, chaste and calm. There were none too many vigorous moments for contrast; what climaxes there were arrived after musicianly preparation and not by the sudden punching of the sforzando button.

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Latest Instrument Installed Is a Gift to St. John's Episcopal Church by Mrs. William A. Singer, Jr., of Oslo, Norway.

The specifications of the three-manual and solo organ recently finished in St. John's Protestant Episcopal Church of Hagerstown, Md., by the M. P. Möller factory are interesting. The organ is a gift to the church from Mrs. William A. Singer, Jr., of Oslo, Norway, in memory of her parents. This is the twenty-eighth Möller organ to be installed in Hagerstown. Roy A. McMichael played the opening recital, as previously recorded.

The scheme of stops is as follows:

GREAT ORGAN.
Double Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 notes.
Doppel Flöte, 8 ft., 61 pipes.
Clarabella, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 notes.
Fifteenth, 2 ft., 61 notes.
Trumpet, 8 ft., 61 pipes.
Chimes, 25 tubes.
Harp.
Tremulant.

SWELL ORGAN.
Bourdon, 16 ft., 85 pipes.
Gedeckt, 8 ft., 73 notes.
Spitz Flöte, 8 ft., 73 pipes.
Quint, 2 1/2 ft., 61 notes.
Spitz Flöte Celeste, 8 ft., 49 pipes.
Piccolo, 2 ft., 61 notes.
Octave Piccolo, 1 ft., 61 notes.
Dolce Cornet, 3 rks., 183 pipes.
Twelfth, 2 1/2 ft.

Fifteenth, 2 ft.
Seventeenth, 1 3/5 ft.
Open Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 49 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Violina, 4 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.
Double Dulciana, 16 ft., 73 pipes.
English Open Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 notes.
Unda Maris, 8 ft., 49 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 notes.
Harp, 4 ft., 61 bars.

SOLO ORGAN.
Stentorphone, 8 ft., 61 pipes.
Gross Flöte, 8 ft., 61 pipes.
Gross Gamba, 8 ft., 61 pipes.
Gamba Celeste, 8 ft., 49 pipes.
Hohl Flöte, 4 ft., 61 pipes.
French Horn, 8 ft., 61 pipes.
Tuba, 16 ft., 85 pipes.

Tuba, 8 ft., 73 notes.
Clarion, 4 ft., 61 notes.
Chimes.
Tremulant.

ECHO ORGAN.
Vox Humana, 8 ft., 49 pipes.
Flute, 8 ft., 49 pipes.
Processional Diapason, 8 ft., 49 pipes.
Tremulant.

PEDAL ORGAN.
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Flute, 8 ft., 32 notes.
Octave, 8 ft., 32 notes.
Dulciana, 16 ft., 32 notes.
Fagotto, 16 ft., 32 notes.
Cello, 8 ft., 32 notes.
Small Diapason, 16 ft., 32 notes.
Tuba, 16 ft., 32 notes.
Tuba, 8 ft., 32 notes.
Stopped Flute, 8 ft., 32 pipes.
Chimes.

BOOK OF FLORIDA RECITALS.

University Publishes Programs Played by Claude L. Murphree.

The University of Florida has published an interesting volume containing the programs of the recitals on the large Skinner organ in its chapel since the completion of the instrument in 1925. The specifications and a history of the instrument are also presented.

In the summer of 1924 Dr. Andrew Anderson, a philanthropist of St. Augustine, Fla., visited the campus of the University of Florida and was impressed with the beauty and magnificence of the auditorium, then in process of erection. A few weeks later Dr. A. A. Murphree, president of the university, received word that Dr. Anderson would give the university \$50,000 to be used in the purchase of a suitable organ for the auditorium. Dr. Anderson never heard the instrument which his generosity made possible, as he died the following December.

The organ was first used Sunday, June 7, 1925, at the baccalaureate service of the university's twentieth annual commencement, and in the afternoon was formally dedicated with a recital by William E. Zeuch of the Old South Congregational Church, Boston.

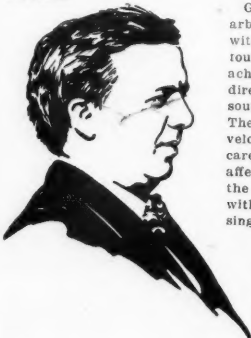
With the school year beginning in September, 1925, Claude L. Murphree, originally of Gadsden, Ala., U. of F. '28, and organist at the First Baptist Church of Gainesville, was appointed university organist and has given the programs during the past three years, including the summer sessions of 1926 and 1927.

The organ just completed for the Stony Brook School, Stony Brook, Long Island, by the Frazee Organ Company, was dedicated on the evening of June 7 by Sumner Allen Jackson. Mr. Jackson was the architect of the new Hageman chapel, where the organ is placed, and is an accomplished organist.

The Most Serviceable Works for Small or Large Choirs

SACRED CANTATAS by W. Rhys-Herbert

Dr. W. Rhys-Herbert (1868-1921) has become famous as a composer of works of comparative simplicity which have found a ready welcome everywhere when adequately performed, the great value of them being that they provide material of a sound musicianly character for all the resources of a small church or choral group. Since they enable the singers to concentrate upon pure tone and expressive rendering, two essentials in choral singing, they may well prepare the way for larger classics.



Gifted with a lyric expressive quality, making no arbitrary display of technical skill or ingenuity, with no intention of probing deeply into the profound and subtle, W. Rhys-Herbert's music achieves its admirable result with a simplicity and directness, a practical command of technical resource that is most convincing and refreshing. The details of its structure are continuously developed from the beginning to the end of the work, carefully avoiding extraneous material which might affect the clear exposition of the story. Above all, the music is singable in the highest degree, well within the range and technical limitations of the singer in general, and yet is full of varied and interesting ideas. In other words, the cantatas are ideal works for that class of performers who are in most need of such compositions, choirs, and societies made up of singers with no great musical training or experience. Grateful solo work and strong choruses are just a few of the good features to be found in

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For soli and chorus of mixed voices. With accompaniment of piano, organ or orchestra. English and German words. Book by Wm. ApMaddoc \$1.25
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WILLIAM H. BARNES

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SUPERINTENDENCE—EXAMINATIONS—
SOLUTIONS—CONFERENCES

Numerous organs in all parts of the country, from the largest and most important to the small two-manual, have been built from specifications and suggestions furnished by Mr. Barnes with complete satisfaction to those most interested. Mr. Barnes, in many instances, has given personal attention and valuable suggestions as to the final regulating and finishing of these organs, as well as to their original design to suit the building, the acoustics, or the purpose most in mind. Mr. Cotsworth, in Music News, calls him "A boon to perplexed committees." Cost of these services are purely nominal, and in no way represent their value to those in need of them.

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All inquiries given careful and prompt attention.

UNITED STATES PIPE ORGAN COMPANY

Crum Lynne, Penna.



THE following unsolicited letter was written, not in the enthusiasm of the first week of their new organ, but after a full season of use. It was signed by Albert S. Heald, organist and choirmaster, and countersigned by the pastor and the chairman of the organ committee representing the membership of Grace Church, Framingham, Massachusetts:

"A very busy season in Studio and Church has delayed my writing an appreciation of the organ which your company installed in Grace Congregational Church last October.

"This is my first Estey organ. None of the organs I have had in my twenty-eight years as organist have compared with this splendid instrument. In variety of color, beauty and richness of tone, balance and range of power, I have heard the equal only in another of your instruments in New York.

"The action is thoroughly reliable and there are no mechanical difficulties. The voicing of the individual stops is the work of artists.

"After investigating I chose the luminous stop console. It is a decided advance over other types of console.

"The organ committee of Grace Church made a very thorough examination of several makes of organs, both in churches and at the company factories. They were unanimous in their choice of an Estey.

"It was a pleasure to do business with a company whose interest extended beyond their contract in the matter of suggestions and additions which should make the instrument as fine as possible.

"Visitors, both organists and music lovers, express their admiration of this fine organ. Every day reveals new beauties and it is certainly an inspiration to play it."

ESTEY ORGAN COMPANY,

BRATTLEBORO, VERMONT

ST. LOUIS CHURCHES ORDER NEW KILGENS BOTH OF THREE MANUALS

Kingshighway Presbyterian to Replace
Kilgen Installed in 1887 and
Central Presbyterian One
Built in 1906.

Organs are under construction by
George Kilgen & Son of St. Louis for
the Central Presbyterian Church and
for the Kingshighway Presbyterian
Church, both of St. Louis.

When the Kingshighway Presby-
terian Church was erected in 1887 the
Kilgen factory built its original organ.
The church was then known as the
Cumberland Presbyterian Church. In
1907 the old church was moved and
a new one was built in its present lo-
cation and the organ was moved and re-
installed. Some of the old pipes are
being used in constructing the new
instrument, which will have three
manuals.

The Kilgen concern likewise built the
original organ for the Central Presby-
terian when it was erected in 1906.
The new organ for this church is also
to have three manuals.

Following are specifications for the
Kingshighway Presbyterian instru-
ment:

GREAT ORGAN.

Open Diapason, 16 ft., 85 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 notes.
Gamba, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute, 4 ft., 61 notes.
Octave, 4 ft., 61 notes.
Trumpet, 8 ft., 61 pipes.
Chimes, 25 tubes.
Harp (from Choir), 49 notes.

SWELL ORGAN.

Bourdon, 16 ft., 85 pipes.
Open Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 85 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Flauto Traverso, 4 ft., 73 pipes.
Viola, 4 ft., 73 notes.
Flautina, 2 ft., 61 notes.
Contra Fagotto, 16 ft., 97 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 notes.
Vox Humana, 8 ft., 73 pipes.
Clarion Dolce, 4 ft., 73 notes.
Tremolo.

CHOIR ORGAN.

Quintatone, 16 ft., 85 pipes.
Violin Diapason, 8 ft., 85 pipes.
Unda Maris, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 notes.
Fugara, 4 ft., 73 notes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 notes.
Orchestral Oboe, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.
Harp, 49 bars.
Chimes (from Great), 25 notes.

PEDAL ORGAN.

Diapason Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Quintatone, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Contra Posaune, 16 ft., 32 notes.

Following is the specification for the
Central Presbyterian Church:

GREAT ORGAN.

Double Open Diapason, 16 ft., 85 pipes.
Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 notes.
Viol d'Gamba, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 61 pipes.
Octave, 4 ft., 61 notes.
Tuba, 8 ft., 61 pipes.
Saxophone, 8 ft., 61 pipes.
Chimes, 25 notes.

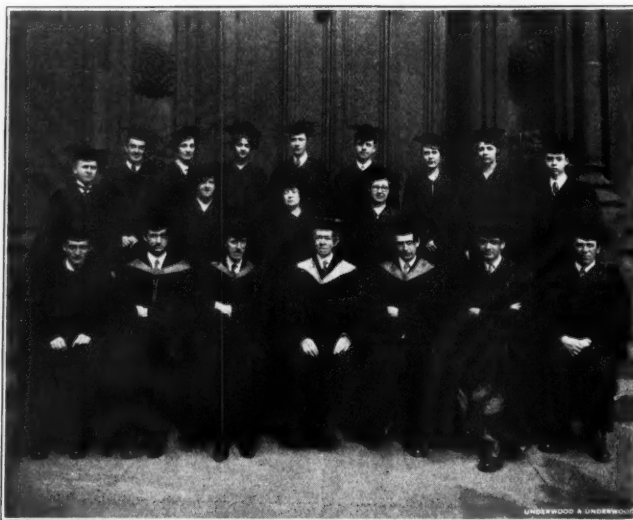
SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Viola, 4 ft., 73 pipes.
Flautina, 2 ft., 61 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Quintadena, 16 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.

Faculty and 1928 Class at Guilmant School



Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Melodia, 8 ft., 73 notes.
Chimes, 25 notes.
Tremolo.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Bass Flute, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.

There will be twenty-two couplers,
nine combination pistons and a full
complement of pedal movements and
accessories.

Death of Freeman M. Saunders.

A letter from Ernest Douglas of Los
Angeles tells of the death on May 13
of Freeman M. Saunders, known to
many organists and other musicians in
Chicago. Mr. Saunders was promi-
nent in choir work in Chicago twenty
years ago and was director at St.
Peter's Episcopal Church and later
baritone at the Church of the Epiphany,
where Dr. Francis Hemington was
organist and choirmaster. Mr. Saun-
ders was a member of Mr. Douglas's
choir until his death. He was also con-
nected with the Pennsylvania Railroad.

Louisville Wants Great Organ.

A request by the Louisville Memo-
rial Commission to the fiscal court for
a levy of at least \$75,000 for a concert
organ for the Louisville War Memo-
rial Auditorium, now under construc-
tion, was taken under advisement by
the court after listening to a plea made
by the memorial commission, through
its chairman, Judge Robert W. Bing-
ham. Judge Bingham said that the
memorial would not be complete with-
out an organ.

New Mehnert Operetta Heard.

The operetta "One Day in May" is
the second original operetta by Albert
Mehnert, F. A. G. O., which was given
in the Wilson junior high school
at Erie, Pa. Last December "The
Legend of Presque Isle" was pre-
sented. Miss Grace Nunn, who wrote
the librettos, is art teacher and the
composer is music instructor in the
school. Three performances were given
of each of the operettas. About 1,800
persons heard each of the musical
offerings.

"Standardization in the Music Indus-
tries" is the title of an article by Henry
C. Lomb, president of the National
Association of Musical Instrument and
Accessories Manufacturers, in the An-
nals of the American Academy of
Political and Social Science for May.
That no two enterprises could be
farther apart than standardization and
the music industry is indicated by Mr.
Lomb. He undertakes, however, to de-
fend standardization and even offers
evidence to show that economic waste
can be eliminated from the manufac-
turing methods predominating in the
industry today.

GUILMANT SCHOOL HOLDS GRADUATION

WORKS OF ALUMNI PLAYED

Twenty-seventh Commencement of
School Under Direction of Dr. Carl
Held in New York—Scholar-
ships Offered.

By GRACE LEEDS DARNELL.

The Guilmant Organ School in New
York held its twenty-seventh annual
commencement May 28.

Always when attending the gradua-
tion exercises of this school one is im-
pressed with the great skill its director,
Dr. William Crane Carl, must possess
to enable those performing to play with
such clarity, authority and rhythm.
This year brought another example of
this distinguishing mark.

The program opened with a proces-
sion of graduates and alumni, entering
the Old First Presbyterian Church,
where the exercises were held. The
music for this was "A Song of Vic-
tory," played by its composer, Harold
Vincent Milligan, a graduate of the
school. The invocation by Dr. Alex-
ander followed and the program con-
tinued with Dr. Howard Duffield of the
school faculty presiding.

Besides the organ numbers played by
the graduates, Miss Amy Ellerman,
contralto soloist of the church, sang
with artistry "My Heart at Thy Sweet
Voice," from "Samson and Delilah," by
Saint-Saens, and two songs composed
by graduates of the school, Willard
Irving Nevins and Ralph Cox.

Always one of the most exciting
moments of the program is the be-
stowal of the William C. Carl medal.
Some years ago Mr. and Mrs. Philip
Berolzheimer gave a fund to the school
for the annual presentation of this
award. All the alumni who graduated
before this medal was conferred and
those who have not received it are
eager to know the highly favored one.
This year Joseph Bonnet, honorary
president of the school, received the
medal, which Dr. Carl will deliver to
him upon his arrival in Paris this sum-
mer.

Following this, the presentation of
the diplomas, and the benediction, the
recessional, "Festival Choeur," was
played by the composer, Grace Leeds
Darnell, also a graduate of the school.
The reception in the chapel was
attended by a large number of friends
of the graduates, alumni and distin-
guished guests.

This commencement marked the
twenty-ninth year of the school, as no
class was graduated for the first two
years of its history. Next year the
thirtieth anniversary will be appro-
priately celebrated.

Oct. 5 is the date set for the ex-
aminations to be held for the granting
of the free scholarships Mr. and Mrs.
Philip Berolzheimer have offered. These
loyal friends of the Guilmant school
feel so deeply its value that they have
offered these scholarships for several
years. Applications should be sent in
as early as possible for these scholar-
ships, as well as applications for
entrance, as the coming season prom-
ises to be an exceedingly busy one.

UNIQUE IDEA IN NEW ORGAN

Manual of Set Combinations in Estey at del Castillo School.

Recent theater appointments of stu-
dents of the school conducted by Lloyd
G. del Castillo in Boston include:
Anna T. Coffyn, Eggleston, Boston;
Manuel de Haan, Boston; Gladstone
Kinkade, Strand, Quincy, Mass.;
William MacFarland, Crown, Lowell,
Mass.; Fred Shaw, Lawler, Greenfield,
Mass.; J. S. Sherwin, Uptown, Provi-
dence, R. I.; Anna Tracey, Winthrop,
Winthrop, Mass. The recent three-
manual Estey installation at the school
has attracted considerable attention due
to the unique solo melody manual.
The Estey Company in conjunction
with Mr. del Castillo worked out the
details of this manual, which combines
in its stop list what is essentially a
group of set combinations. In other
words, each stop is synthetic. The
device in itself creates a rich working
orchestral ensemble with such stops as
tuba, French horn, saxophone, oboe
horn, oboe, oriental reed, clarinet, solo
cello and solo violin. The practical
utility of this device lies in its function
of suggesting special combinations to
the player, and of furnishing effective
combinations to the inexperienced per-
former who lacks an expert grasp of
registration.

Mr. and Mrs. William Lester left
for England to pass the summer, sail-
ing late in June. Mr. Lester, in addi-
tion to his work as organist of the
New First Congregational Church,
Chicago, is dean of the Illinois chap-
ter of the A. G. O., is known through-
out the land as a composer and writes
the reviews of new music for The Dia-
pason. Mrs. Lester is a prominent
soprano and vocal teacher.

LILY WADHAMS MOLINE

American Composer

ORGANIST RECITALS

Published Organ Compositions

1. Allegretto.
2. Suite, "Impressions of the Philippine Islands."
3. Sonata No. II (Inspired by Poe's "Raven.")
4. Song of Exultation (A Romantic Fantasia.)
5. Prayer and Cradle Song.
6. Legend of the Dunes.

(Gamble, Summy—Publishers)

First Church of Christ, Scientist
Oak Park, Ill.

The Value of an Organ Is Measured by The Service It Renders

Only time and constant use can bring out the merits of any organ. The Bennett Organ Company points with pride to the unsolicited testimonials received constantly from organists, pastors, and congregations praising our organs. Each testimonial confirms the fact that Bennett organs give most *efficient service at the least expense*. The construction of the Bennett organ has reduced upkeep to a minimum.

The following testimonials are selected at random from a large list on file in our office:

A letter from Racine, Wisconsin, after a Bennett organ has been in use for *thirty years*: "We are very well satisfied with our organ both in the quality of its tone and in the dependability of its performance. The organ seems in as good a condition today as when it was first new."

After *thirty-four years* service in a Chicago church: "It has a pure mellow tone ideal for church service, is ample in volume and has given and is still giving us very satisfactory service. I have been directing the choir for many years, and have always found it responsive in action and registration, for our many and varied needs."

After *twenty years* of service in a Louisville Cathedral: "An interesting fact in connection with the organ you built for the Cathedral twenty years ago and one that you can point to with some pride and satisfaction, is that I play upon it with the same confidence as when first installed and that it is just as reliable as ever."

"Moreover, we have never been without the use of any part of it. The tone, as you know, is beyond criticism."

From the pastor of a Cincinnati Church: "The Columbia Baptist Church has enjoyed the use of a Bennett organ for over *four years*—The organ has given entire satisfaction to our people and organist."

"The tone quality is excellent and always brings favorable comments from those who hear it for the first time."

Further information regarding above testimonials will be furnished upon request.

"Bennett System" means *lasting service, dependability, and refined tone quality*.

BENNETT ORGAN CO., Inc.
Organ Architects and Builders
ROCK ISLAND, ILLINOIS

It is rich in tone quality and is always a wonderful addition for producing a spirit of worship in our services.

"The mechanism of the organ has given practically no trouble in this period of time. It is always ready for use with a small amount of attention. Considering the change of temperature that our organ goes through during the winter season, it retains a remarkable tone quality."

"If we were buying a new organ, we would choose a Bennett organ."

From Spokane, Washington: "I want to tell you what a splendid impression your new organ in Grace Lutheran Church, Spokane, has made. The tone is splendid, as in fact it is in all of your organs I have worked on. The action can not be improved upon, and the console is the most beautiful in Spokane. I want particularly to compliment you on the adjustable system which is far superior to that found in most small and medium sized organs. All in all, it is an organ that a man gets real joy out of erecting."

From Batavia, Illinois: "The organ recently installed in Calvary Episcopal Church, Batavia, Illinois, is a credit to any organ builder. In my experience as an organist, I have never played a more beautifully toned instrument. The action is perfect and it is with the greatest pleasure that I recommend your organs to any desiring a thoroughly high grade and beautiful instrument."

For "Movie" Player; Hints on Playing and New Publications

By WESLEY RAY BURROUGHS

The Neighborhood Organist. REST PERIODS; MEMORIZING.

The big fact that is immediately noticed by an organist who has previously been employed in a downtown house where he has alternated with an orchestra and had reasonable rest periods of twenty minutes twice in every three hours is that he must go the entire three-hour route with only a scant ten-minute rest period.

Trying this out in various ways, we have established a preference for playing two hours or more before taking an intermission. Several good reasons assert themselves. First (especially in the evening performance) this will cover one entire showing of the film program, and the patrons who arrive before 7:30 will be leaving and there will be a smaller audience left; consequently the effect of having no music will be less noticeable. It did occur to one progressive manager for whom we worked that the solution of this problem was the installation of a radio, and when the comedy was on the screen he tuned in on a station featuring a good dance orchestra, playing the popular foxtrots, and gave the player a well-earned rest. Another reason for playing the longer period at first is that the organist, refreshed from his supper relief, is better able to endure the long stretch, and also the fact that by so doing he has a comparatively short time to cover upon returning to the bench, which is a comforting thought.

As we have repeatedly insisted, a good memory and an ample number of pieces memorized are necessary for the success of the community player. We can scarcely do better than cite an instance which happened recently. Without warning there was flashed on the screen a one-reel Tiffany film, "Memories." In the opening scene a white-haired couple were looking through an old family album. We began "When You and I Were Young, Maggie," and continued this until the scene changed to a little girl and boy. As she had a slate and books we sensed that "School Days" (Edwards) would be fitting, and so it proved, for we reached the spot in the chorus "I wrote on my slate 'I love you, Joe,'" precisely as these last four words appeared in a close-up of the slate on the screen.

The scene changed. A group of boys went into "the old swimming-hole." Here "In the Good Old Summertime" was suggested. Then the couple appeared grown up, and an old-fashioned rope swing was shown. "See Saw" was played, followed by "Love's Old Sweet Song" as he kisses her. When the two got into an ancient "horseless carriage" I used "In My Merry Oldsmobile" until the fadeout back to the old couple and then the "Maggie" song to the end. The organist who has not committed these familiar songs to memory would have been in a predicament.

This also serves as an example of the multitudinous pieces the player must have at his finger tips.
(To be continued)

New Photoplay Music.

Many picture players have noted on cue sheets such dramatic numbers as "Omens" and "Desperation," by Schad, and light pieces like "Thrills" and "Rush Hours" by Sanders. These are among sixty original numbers formerly published by George Sanders, whose entire catalogue has been purchased by Schirmer. Among the best of these are:

First, dramatic: "Darkness" and "Turmoil" by Brunelli, "Prelude Dramatique" and "Prelude Futuristique," by Srawley, are built on strong dramatic themes, rich, full harmonic progressions and original musical ideas. They will fit tense situations in a splendid manner. Two pieces, "Defiant Love" and "Desperation," by Schad, are of a lighter dramatic texture,

but with more of an undercurrent of emotional suspense. "Threatening Elements," by Schad, is a symphonic poem portraying the approaching storm, while "The Meeting of the Monsters," by Copping, will find instant favor, in that it is a descriptive episode of the mortal combat of two gigantic animals.

The mysterious pieces are represented by "Omens" and "Phantoms" by Schad, the first being an excellent characterization of impending disaster. "Throughout the Ages," by Schad, sub-titled "The March of Time," is a splendid musical illustration of the ceaseless and inexorable progress of life. The best numbers in the romantic section are: "Mystic Romance," by Srawley, "Desire under the Elms," a melodious and animated work in D flat, and "Love's Despair," both by Siewert. "Ballade D'Amour" by Sanders and "Affection" by Schad are also good.

In the bright division there is a greater variety. George Sanders has "Air Thrills," "The Chatterbox," "Thrills," "Haste," "Rush Hours" and "The Show-Off." Bertram Srawley produces "Restless Bows," "The Flapper," "The Joker," "The Hustler," "The Philanderer" and "Merry Cavaliers." Walter Schad gives us "Enthusiasm," "Happy Hectic Hours," "Gaily Through Life" and "The Beauty Parade." E. Bierman offers "Gamboling" and "A Joy Ride," while M. Wolf is responsible for "Scherzo Fantastico" and "Effervescence." All these are excellent character sketches of principals in many scenes, particularly in the light comedy features.

Two works of great value to "movie" players are: "New Palestine," a national march introducing "Hatikvah," by J. Gurewicz, and "Giovinezza," the Fascisti hymn used by the followers of Mussolini. Three numbers of special merit will complete the resume. "Spirit of Spring," by A. Reiser, is original as to theme, rhythm and treatment. "On the Lagoon," by Schad, is a clever picturization of a water scene and "Two in a Bar," by Copping, is the newest thing in comedy music for accompanying scenes of intoxication. The air "How Dry I Am" is used as a basis for the sketch and "Comin' through the Rye" and "Home, Sweet Home" are also introduced. A burlesque funeral march and "How Dry I Am" in modern foxtrot style end the piece.

How many theater organists have played Iljinsky's "Orgies of the Spirits" (Jungnickel) from the piano accompaniment? On a recent Tarzan film this proved especially appropriate for the fighting scenes between the two tribes of African negroes. In playing this number the left hand may materially assist the right, which is busy with the rapid runs and chromatic passages, especially so since the pedal notes—a drone bass—are confined to four notes: G, C, A and D. This work is not nearly as difficult to adapt to the organ as it appears at first sight. It also makes a splendid oriental agitator.

A legitimate organ solo, "The Legend of the Dunes," by Mrs. L. W. Moline (Summy) reaches our desk. After a rubato D minor part an andante in B flat for strings, vox and flute is introduced. After the tenth measure the left hand plays the theme and the right embellishes it with flute passages. The minor theme returns and ends with full organ. This piece will be found useful on oriental and desert scenes.

A new Filmharmonic Series of loose-leaf issues contains some splendid pieces for the theater player. E. B. Marks is the publisher. (1) "Serenade Passione," by Heymann. A dramatic andante in F, with a second theme in A minor. (2) "Misterioso Fantastico," by Becce. Liberal use of augmented and diminished chords in addition to the mystic theme create an added atmosphere of fantastic weirdness. (3) "Scene Lyrique," by Huppertz. A tranquil twelve-eight movement. (4) "Tristesse Pathetique," by Porret. A duo for oboe and clarinet is succeeded by a dramatic minor section. (5) "Victoria Regina," by Kunneke. A majestic, number in E. (6) "Festival Joyousness," by Heymann.

A six-eight presto in the style of a gigue. (7) "Eroticon," by Mikulicz. A rubato section is followed by a minor aria in the baritone voice. (8) "Ride of the Huns," by Huppertz. A descriptive "Valkyrie" agitato worthy of a Wagner. (9) "Grotesque Oriental," by Rust. A short vivace movement in which the reeds and flutes are cleverly contrasted. (10) "Prelude Dramatique," by Porret. A fine number. A dignified D minor theme is well worked out. (11) "Longing," by Heymann. A dramatic work built upon an E minor theme. (12) "Humoresque," by Mikulicz. An amusing bit with a staccato style necessary for its rendition. (13) "Capriccio," by May. A bright six-eight piece. (14) "Love Scene," by Huppertz. A reflective soliloquy for an introduction is followed by a tender, melodious theme. (15) "Smiles," by Huppertz. A joyful number in D in country dance style. (16) "Finale Pomposo," by Becce. A majestic work with a rhythm identical with Chopin's "Polonaise Militaire." (17) "Notturmo," by May. A graceful, dainty air. (18) "Notturmo Fantastico," by Huppertz. A novel idea here is the sustained chords in the right hand, accompanied by a florid figure of thirty-second and eighth notes in the left. (19) "Misterioso Erotico," by Heymann. More of a dramatic andante or tension than a mysterious. (20) "Dreams of Blossoms," by Kunneke. A harmonious air for strings, quiet-neutral in character. (21) "Cortege Exotique," by Heymann. A stately oriental procession. (22) "Storm Music," by Huppertz. Keep your eyes on the music! Some storm! Take your umbrellas! (23) "Melancholy," by May. A plaintive air in E minor. (24) "Vengeance," by Porret. The theme is announced—full organ—immediately. A secondary theme is worked up to a tremendous degree of passionate activity. This ends abruptly, and the aftermath is quieter. (25) "Romantic Intermezzo," by Huppertz. A lyric piece with a section in E and D flat of unusual originality. (26) "Elegie," by Huppertz. An appealing B flat minor aria for pathetic scenes. (27) "A Merry Story," by May. A clever idea in F minor and decidedly amusing.

The dramatic numbers in this series are excellent examples of musicianly writing for the film. The changing tonalities employed are refreshing in their contrast to the previous pages. The time required for the rendition of each piece is indicated.

Music Building Is Dedicated.

Mees Hall, dedicated to music and named after President Otto Mees, was dedicated June 12 at Capital University, Columbus, Ohio. Dr. James Francis Cooke of Philadelphia, editor of the Etude, delivered the dedicatory address. The honorary degree of doctor of music was bestowed upon F. Melius Christiansen, conductor of the St. Olaf Choir; Nikolai Sokoloff, director of the Cleveland Orchestra, and Dr. Cooke. The building is an outstanding accomplishment. Both in design and execution it has attracted the attention of many prominent men and women in the field of music. The acoustics in the hall, which seats 1,200, are exceptionally good. The building will be dedicated to the highest type of culture and art as represented in music.

According to published reports, the Page Organ Company, at present located at Lima, Ohio, has arranged to move its plant to Dayton, Ohio, in the near future.

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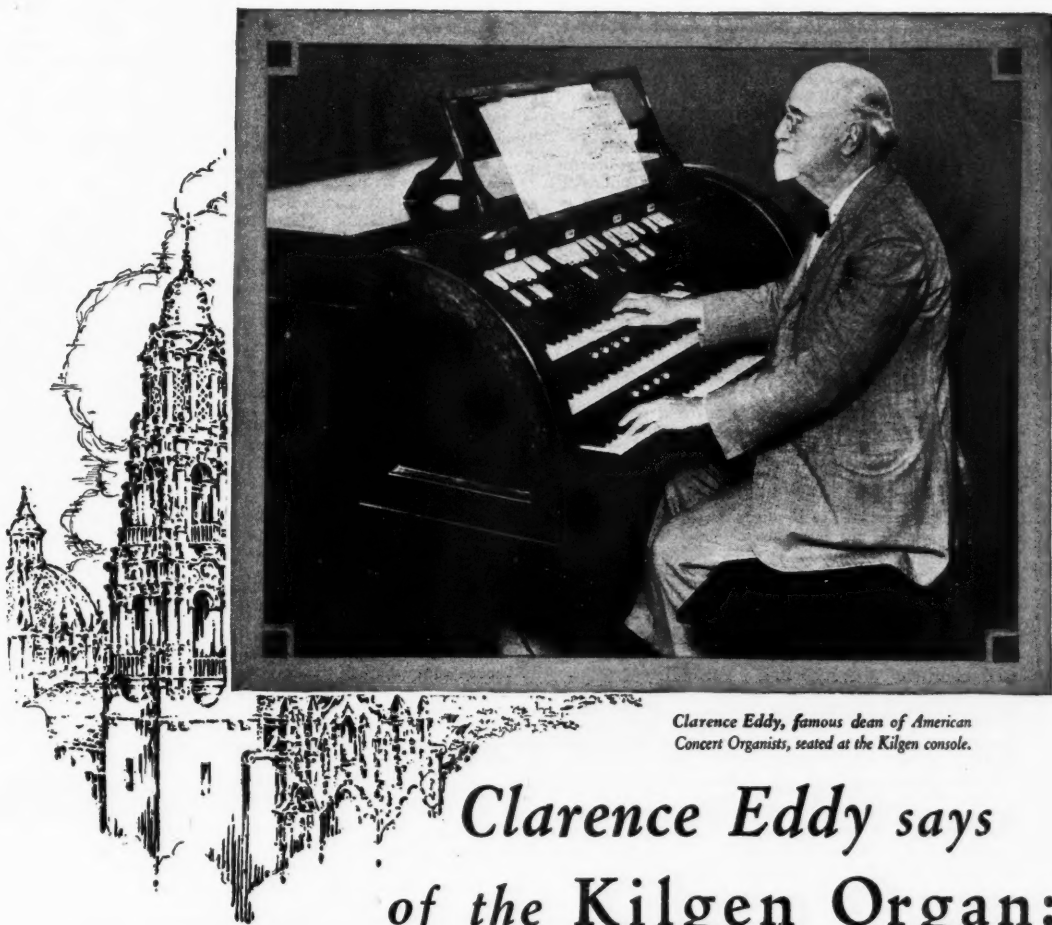
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The Non-Professional; His Rights and Hire

By PERCY CHASE MILLER

Professor Macdougall's column, "The Free Lance," is always interesting and frequently stimulating. Sometimes, moreover, it is exasperating, which no doubt is exactly as its genial author intends it to be. In the June issue he raises the question whether the non-professional church organist deserves any remuneration at all, and I am sorry to say that, reading between the lines, it appears that he is disposed to cast his own vote in the negative. Evidently he hopes to stir up the animals, and I gladly rise to say that I am one of the many who, I hope, will ask to be heard. Being recognized by the chair, I proceed to address the meeting as follows:

By a "professional musician" is apparently meant one who—at least for purposes of gain—is nothing else. In other words, our esteemed editor, who, if I mistake not, plays the organ in church, is not entitled to be called a professional musician unless (which we all hope most sincerely is not the case) it turns out that he is actually losing money by his editorial activities. In that case I suppose he might still get by. A competent church organist and choral director who spends the secular part of the week in giving piano lessons—a totally unrelated business, by the way—is then "professional," but if he prefers to earn an honest living in other work, which may be more congenial, and which leaves him full of interest and enthusiasm for the rehearsals and Sunday services when they come around, is an outcast and a pariah—at least so I understand the contention.

That this is all hollow, false and unjust is the claim to which I invite your attention for two minutes. Such an attitude on the part of musicians was first brought to my attention many years ago when I was a member of a choral society. If I have any friends left, and if of these any survivor

should chance to read these lines, I cannot assume responsibility for any resulting shock. I can only state the fact. Now this choral society had, as choral societies do have, an accompanist, and the accompanist left them on short notice, whether for more money elsewhere, or whether he was put in jail, or whether for some other reason that might be imagined by an active, intelligent person, I cannot say, nor is it necessary. The accompanist left, and that is all there was to it. Among the singers was a young fellow who played the organ in church and eked out his modest emoluments in an office. He stepped into the breach and played for the few remaining rehearsals of the season, and the director thereupon spake unto him somewhat like this: "We are all greatly in your debt, and your work has been exceptionally gratifying to me, personally. I should like to have you play for us regularly hereafter, but as you are not a 'professional musician,' that will be quite impossible." If the same spirit controlled the churches, especially those with a modest budget, nothing is more obvious than that the standard of church music generally would be lower than it is.

Just as I have heard a philosopher say that a man's private life was nobody's else business, so it is nobody's business if a competent church musician prefers to saw wood through the week, or distribute handbills, rather than give music lessons or play the triangle in a theater orchestra. If he does musical work of high grade, and is paid for it, he has earned professional standing. Unfortunately, alas, he doesn't always get it.

On the other hand, if, like the obliging member of Parliament mentioned by Professor Macdougall, he wishes to play for nothing, you will perhaps say: "All right, let him do so," without thinking that nothing could be more demoralizing. Between you and me, I think the M. P. is a wicked man—unless his efforts are not worth compensation, a supposition which we would all of us instinctively disclaim. The churches would be the very last to object, I am sure, if no organist, however qualified, ever expected any money, but for musicians themselves

to want to deny status to colleagues, and to hope to see them denied emoluments as well, because they happen to earn part of their income in other ways, seems a bit unkind, as well as monstrously unjust.

Here is a first-rate man (name sent on receipt of a stamped, addressed envelope) who has independent means. He plays in church and directs the choir; moreover, he does it very well. Incidentally, he pockets the salary. He may not need the money, but it is no more than right, he thinks, to accept monetary return for value given, to say nothing of the right to some return for a regular schedule of duties to be performed, many times when he would otherwise be going abroad, or playing golf. So far as I know, his professional standing has never been impugned; if it were, he would resent it, and so would I, though I know him only by sight.

Now here are three other men, all known to me personally, who do high-class work for their churches, and during the week supplement their incomes not by giving music lessons, which they don't like, but by working in offices. They have hours that are not exacting, they keep up their practice, they are much less jaded musically at the end of the week than if they had been counting one-two-three-four all the week for pupils, few of whom wish to learn, anyway, and their church work is all the better for it. To deny them standing as musicians is absurd, and it is naughty even to raise the question whether they deserve any salary or not.

The member of Parliament apparently is a "dissenter" and plays in a "chapel." To "dissenters" Holy Writ (but they don't call it that) is the supreme authority and the last resort. If I mistake not, between the covers of that book can be found words reading something like this: "The laborer is worthy of his hire." You and I don't particularly care what he does with the money after he gets it, but if this particular M. P. doesn't take a salary for what he does it looks to me as if he were flying in the face of authority. What do you think about it? He might take the money with one hand and with the other drop it into the contri-

bution plate—or the bag on the end of a long pole, if that is what dissenters employ—if he wishes, but he ought to take it, anyway.

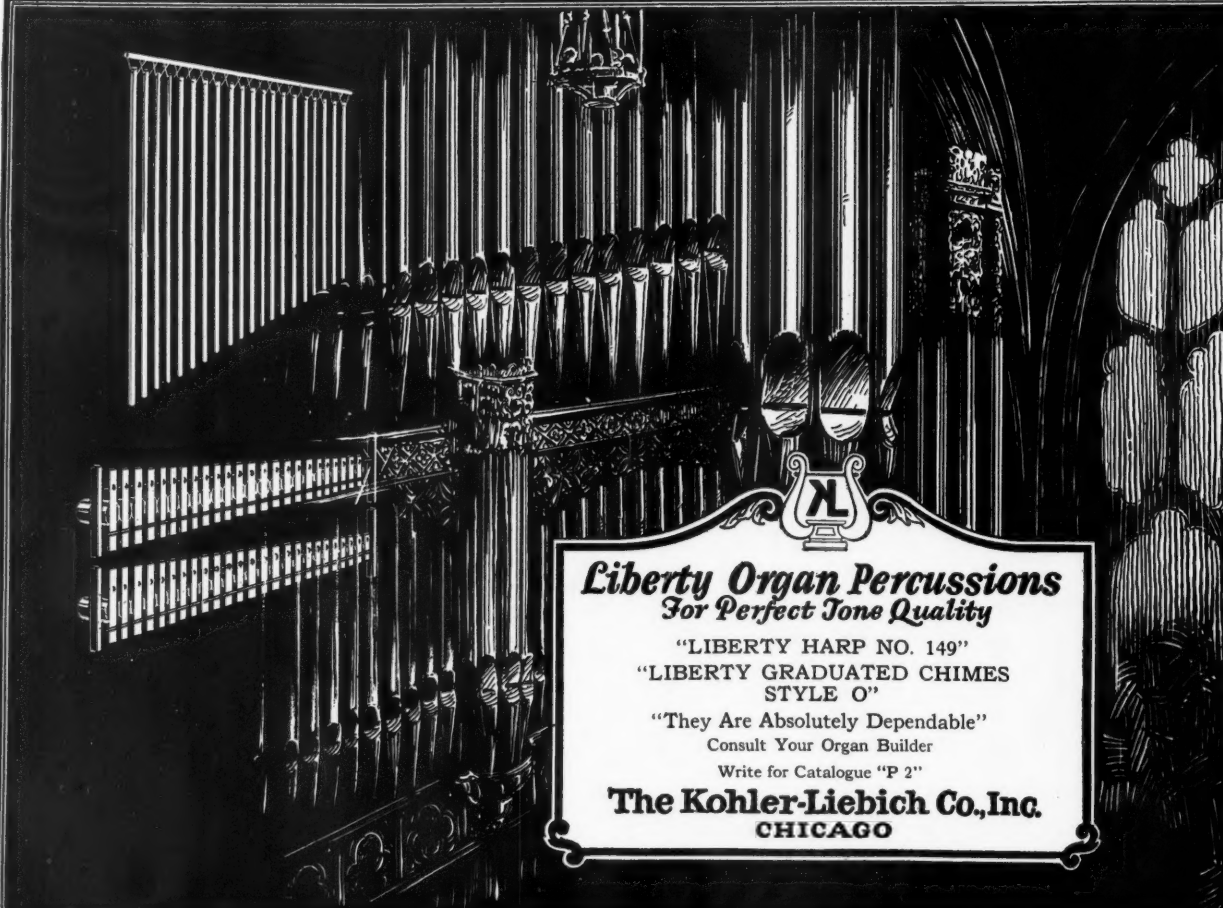
Professor, I am surprised at you!
PERCY CHASE MILLER.

Offers \$1,000 for Cantata.

The Society of the Friends of Music of New York offers \$1,000 for the best cantata, subject to the following conditions: The composer must be a resident of the United States, actually in residence at the time of the composition. The cantata shall not have been published, printed or performed at any time prior to the making of the award. The subject and style may be chosen by the composer. It may be sacred or secular. Performance of the cantata shall take not less than about twenty minutes nor more than about thirty minutes. The work shall be written for orchestra, chorus of four parts and solo parts, not less than two nor more than four. The addition of an organ part is optional. The orchestration shall be in simple so-called classical form. The words shall be Latin, French, English, German or Italian. The cantata receiving the prize will be performed by the society within twenty months after the awarding of the prize; the society shall be entitled to perform the cantata free of any charge or royalty not exceeding three times. The contest will close Nov. 1, 1929. Manuscripts must be submitted to the society, care of Richard Copley, 10 East Forty-third street, New York City.

Van Dusen Going to Europe.

Frank Van Dusen will take a rest from his heavy schedule of teaching at the American Conservatory and his other professional activities and responsibilities during the summer, and will spend July and August in Europe. Mr. Van Dusen will pass most of his time in Paris, where he will get in touch with the leading organists and organ teachers, with a view to acquiring some of their salient teaching points and ideas. He will join his talented pupil and assistant, Edward Eigenschenk, who is spending a year in Paris, in a visit to Berlin, and possibly Italy before returning to Chicago in September.



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GUILD FORCES GATHER AT DETROIT MEETINGS

VARIED PROGRAM PLEASES

Prominent Concert Players as Well as Younger Men Heard—Cathedral Service, Visit to Ann Arbor and Banquet.

[Continued from page 1.]

and the Maily number was imposing. The Scherzo from Guilman's Fifth Sonata was played energetically, interspersed with delicate staccato passages and ending with pronounced brilliance.

After an enjoyable luncheon in the dining-room of the temple a tour was made of the great building, with its beautiful lodge-rooms. Then all went to the new Detroit Museum of Art, a building of unusual classic beauty in its architecture. Clyde Burroughs, secretary of the art commission, read a paper on "Music in Art Museums." Then in two large groups a tour was made of the period rooms of the institute until time for the recital of the afternoon in the auditorium. The organ in this auditorium is a large four-manual Casavant, installed only a short time ago, and most effective in its resources.

There were two performers—Miss Marian Van Liew of Detroit, who departed the next day for Fontainebleau for summer study, and Sheldon Foote of Milwaukee. Miss Van Liew played entirely from memory and gave a good account of herself in a difficult program. The Bach Fantasia in G minor was dignified and the fugue, though in rapid tempo, was majestic. The Mulet "Noel" was appropriately in quaint registration and the Franck Chorale in A minor was played with dramatic effect in its rapid passages and dreamily in the more reposeful sections. The Jacob "Vendanges" was very atmospheric, portraying the gathering of the grapes in French vineyards, and the Dupre works were brilliant. Miss Van Liew did the registering with ease and her performance led to prophecies of a splendid future before her. Her teacher, Mr. Mackay, led her before the curtain to acknowledge the applause.

Mr. Foote also had memorized his program and managed the instrument with skill. The Handel Allegro from the Sixth Concerto was majestic, with consistent phrasing, and the Bach chorale prelude, "Allein Gott in der Höh," full of religious atmosphere. An "Idyll" by Carleton H. Bullis of Baldwin-Wallace College was found to be most attractive, as was the Gavotte-Pastorale by Durand. The Saint-Saens "Swan" was played in an arrangement by Sumner Salter, with the melody in the pedal, and a string stop was added to the celesta to make it sound more like plucked strings. Rossetter Cole's "Heroic Piece" was given a brilliant rendition which brought the program to a close.

The entire program of the afternoon was as follows: Fantasia and Fugue in G minor, Bach; "Noel," Mulet; Chorale in A minor, Cesar Franck; "Vendanges," Jacob; Adagio No. 5 and Finale from "Ave Maris Stella," Dupre (Miss Van Liew); Allegro from Sixth Concerto, in B flat, Handel; Chorale Prelude, "Allein Gott in der Höh," Bach; Idyl (in canon form), Carleton Bullis; Gavotte-Pastorale, Durand; "The Swan," Salter-Saint-Saens; Heroic Piece, Rossetter Cole (Mr. Foote).

At 7:30 the academic procession, rather small in numbers compared with other years, and consisting of Warden Sealy, deans of chapters who were at the convention, a fellow of the Canadian College of Organists and a few others, marched into St. Paul's Cathedral, where the audience was already assembled. A brilliant preliminary recital was played on the splendid four-manual Austin organ by Robert Cato, the winner of a Curtis scholarship. He played as follows: "The Tumult in the Praetorium" (from "Symphonie de la Passion"), Paul de Maleingreau; Trio-Sonata No. 6, in G major, Bach; Two Antiphons on the Magnificat (Allegro con

fuoco and Adagioissimo), Marcel Dupre.

A dramatic interpretation, such as that modern work requires, was given de Maleingreau's "The Tumult in the Praetorium," followed by a flawless and expressive performance of the Bach Trio-Sonata. It seemed to be the unanimous opinion of even so critical an audience as such a convention produces that this young organist gave promise of an unusual career that may be expected to make organ history in the future. Mr. Cato played his program from memory.

With the processional hymn entered a large choir of men and boys and Dudley Buck's Festival Te Deum in E flat was the first number in the service, sung by request. During a second processional hymn the boys retired and a still larger mixed choir took their places in the chancel. The service was played in a capable manner by Francis A. Mackay and was intoned by the Very Rev. Herbert L. Johnson, M. A., B. D., dean of St. Paul's. The anthems were Mozart's motet "O God, when Thou Appearest" and a new anthem by Warden Sealy, sung for the first time and published by Gray, entitled "O Israel, Return unto the Lord Your God." This composition made a favorable impression upon the large congregation. The Creed was by Gretchaninoff and was effectively sung. All the responses reflected credit on Mr. Mackay for his ability in training the large choirs.

The address was delivered by the Right Rev. Herman Page, D. D., Episcopal bishop of Michigan, and was based on a portion of the One Hundredth Psalm, "O go your way into His courts with praise, and be thankful unto Him, and speak good of His name." He emphasized the organist's important part in the worship of God and the growing value and respect in which his high calling is held by churches in general. Worship in the church was characterized as the end to which preaching moves. Worship is receiving more attention in recent religious books, Bishop Page asserted, and two significant ones mentioned were by Congregational and Unitarian ministers. The bishop divided church music into two classes—first inspirational, by the choir, although the congregation should be taught to share whenever possible, and second, expressional, in which the congregation must take part, as in the hymns. He advocated the inculcation of musical taste in churches by using the best type of music in its simplest form, and emphasized the need for training children in church music, as they are the adult choirs and congregations of tomorrow. He also pleaded for congregational hymn study, cooperation between and coordination of clergy and organists and consecration to the calling of church music. He defined worship as "giving one's self to God in gratitude and thanksgiving" and declared that the spirit of joy must permeate all.

Following the reading in concert of the Guild's declaration of principles came the closing prayers and blessing, in which the Stainer Sevenfold Amen was used, with "Onward, Christian Soldiers" as the recessional. After the final amen in the parish-house Mr. Cato played the Allegro from Widor's Sixth Symphony, bringing to a finish a service long to be remembered by those who heard it.

With only a night's sleep intervening, the visiting organists jumped from an Episcopal cathedral service to a "movie" demonstration without any apparent discomfiture. Wednesday morning the forces gathered at the magnificent Michigan Theater, one of the palatial picture-houses of the United States, to be greeted by Arthur Gutow, whose reputation as a theater organist has been established for some time and who before going to Detroit was for a number of years at the Chicago Theater in Chicago. Mr. Gutow welcomed the visitors and proceeded to show those not already familiar with his line of work the intricacies and responsibilities of the "movie" organist. First he gave a demonstration of the large Wurlitzer organ, an imposing instrument containing some beautiful voicing as well as the usual resources demanded in a theater organ. The fine strings were

especially noticed. Then Mr. Gutow played some of the type of music required. Especially interesting was the performance of "Suwanee River" with Dvorak's "Humoresque" as the accompaniment. Mr. Gutow explained the problems of the theater player and answered questions put to him from the audience. Interesting to all was his explanation of the almost constant use of the tremolo, which, he said, was demanded in an effort to get away as far as possible from any possibility of suspicion that the theater music emanated from a "church organ." With Mrs. Gutow at a smaller two-manual console placed on the stage—a relic of bygone days of "movie" music—Mr. Gutow then played a typical selection on the large instrument, illustrating the modern style of having two organists at separate consoles. He closed the demonstration with a side-splitting reel entitled "The Evolution of the Organ," containing among other things parodies on the early moving-picture days when a hoarse singer and a tiny piano constituted the musical equipment. The question may have arisen among those who frequent present-day "movies" of the average type what sort of a parody of the present day might be presented a decade hence.

An excursion to Belle Isle, in the St. Clair river, with its beautiful park, occupied the remainder of the forenoon. The party took the boat to the island and busses conveyed them around the park and to the Jefferson Avenue Presbyterian Church, a dignified stone structure which is one of the most nearly complete and one of the most beautiful church edifices in the central states. Here Dr. Alle D. Zuidema presides over the new four-manual Skinner organ. The women of the church served a luncheon which was a feature of the day and then Dr. Zuidema gave a recital on the tower chimes, while the organists took positions at a distance from the church in what is one of the finest residence districts of the city. Dr. Zuidema's use of harmonies in his performance was most interesting. The bells, imported from Croydon, England, are famed throughout Detroit. Dr. Zuidema played these selections: Theme and Variations (Sixteenth Century), de Fesch; Melody in F, Rubinstein; "My Heart at Thy Sweet Voice," Saint-Saens; "The Harmonious Blacksmith," Handel; "The Chimes of Dunkirk," Carter.

Following the chime program Warden Frank L. Sealy read a paper on "What Has America Done for the Anthem," which appears in another page of this issue.

Following the paper came one of the treats of the convention in the recital by Edwin Arthur Kraft, organist and choirmaster of Trinity Cathedral, Cleveland, whose record as a recitalist is known to all readers of The Diapason. His program consisted of these offerings: Fantasia Sonata, Ludwig Neuhoff; Minuet, C. P. E. Bach; Intermezzo, Joseph Bonnet; Prelude and Fugue in G major, Bach; Arabesque, John G. Seely; "Roulade," Seth Bingham; Miniature Overture, Tchaikowsky; Capriccio, James H. Rogers; Scherzo, Alfred Hollins; Caprice ("The Brook"), Gaston M. Dethier; Nocturne, Gaston M. Dethier; "Elves," from "Faerie Suite," Bernard Johnson; Toccata in G minor, H. Alexander Mathews.

The opening number had not been played by any prominent recitalist within the knowledge of this writer at any convention recital in recent years, and was a refreshing variation from many of the works heard so frequently. It is in true organ style and received a clean, impressive rendition, revealing the scholarly player. Carl Philipp Emanuel Bach's Minuet was tastefully interpreted. John G. Seely's Arabesque was a charming conception and not only Mr. Kraft, but the composer, a prominent Toledo organist, came in for recognition in the applause which this evoked. Dethier's Nocturne was another lovely thing and the Matthews Toccata with which the program closed gives ample proof that it is not always necessary to import from France organ literature of this style.

Mr. Kraft's performance was clean, tasteful, varied and unsensational

throughout, with a command of the instrument and of the program possessed only by a master evident in every selection.

The day came to a close with Charles M. Courboin's recital in the evening. Mr. Courboin, of course, needed no introduction—he does not need it anywhere that concert organs are known—and his ability to captivate his audience is always in evidence. The recital was played on the large Casavant organ in the main auditorium of the Institute of Arts, a building that is indeed a monument to the culture of the city which proclaims eloquently that Detroit is devoted to other arts besides that of making automobiles. Mr. Courboin gave an orthodox program, in which he included the Toccata and Fugue in D minor and the Passacaglia of Bach. For lighter numbers he used de Boeck's Allegretto and the Schumann Sketch in D flat, and to show his far-famed capacity as a colorist he played the Wagner "Liebestod." The set program included: Toccata and Fugue in D minor, Bach; Andante Cantabile, Pietro Nardini; Allegretto, de Boeck; Passacaglia and Fugue in C minor, Bach; Largo from Third Symphony, Saint-Saens; Sketch in D flat, Robert Schumann; "Song of the Basket Weaver," Alexander Russel; "Liebestod," from "Tristan and Isolde," Wagner. The audience demanded more and was granted the Widor Toccata, which might be rated as the most spirited playing of the evening, and Schumann's lovely "Abendlied."

The final day of the convention, Thursday, was one of variety in entertainment and included sight-seeing and speech-making, as well as organ music. Dr. Edward Manville, the Detroit organist and theory teacher of high reputation, made a talk at the Statler Hotel in which various points in connection with the Guild examinations were taken up and criticisms were presented not only by Dr. Manville, but by others present, as suggestions for the examination committee. Dr. Manville having been the teacher of forty-nine successful candidates for Guild degrees, his talk was heard with special attention. One of the points he made was that it was possible for a candidate with less than a year of actual organ study, who is well-versed in theory, to pass the associateship test, although such a person in many instances was not a competent church organist.

Before 11 o'clock all the visitors and their hosts were off for Ann Arbor in automobiles, for a visit to the University of Michigan and to hear Palmer Christian on the new Skinner organ in Hill Auditorium. Arriving in the university town, the first stop was at the Michigan Union, where the entire party were guests of the regents of the university for luncheon. One of the things which made this occasion delightful was the presence of Dr. Albert A. Stanley, dean emeritus of the University School of Music, a veteran organist and known throughout the country for his achievements as a musical educator and director. Called upon to speak a few words, Dr. Stanley made an appeal for the education of the public in the best music. Earl V. Moore, director of the school of music, welcomed the visitors. Mr. Moore previous to becoming director was organist of the university for many years. Ernest M. Skinner, builder of the organ, also was called upon for a few remarks.

Palmer Christian, the university organist, then gave his recital and after his performance it was generally admitted that the power, variety and quality of the organ, and the virtuosity of Mr. Christian, had received a thorough demonstration. The program was as follows: Allegro (Symphony 4), Vienne; Prelude, Schmitt; "Up the Saguenay," Russell; Largo and Allegro (Concerto in D), Vivaldi-Bach; Fantasia and Fugue in C minor, Bach; "Landscape in Mist," Karg-Elert; Chorale Improvisation on "In dulci jubilo," Karg-Elert; "Hymn of Pan," Moore; Prelude to "The Blessed Damozel," Debussy-Christian; "Rhapsody Catalane," Bonnet.

The opening Vienne number received a masterly rendition. In contrasted style was the colorful Prelude by

Schmitt. The Bach playing was perhaps the high point of the afternoon and Mr. Christian worked up to a climax in a magnificent fashion, which evoked an ovation. With an instrument of lesser powers this performance, of course, would hardly have been possible. The Bonnet Spanish Rhapsody received a finished and brilliant interpretation. Into the Debussy prelude Mr. Christian put all the delicacy and taste that could be read into it. As an encore Mr. Christian played De Lamar's "The Fountain," a descriptive piece of real inspiration and rare charm.

Returning from Ann Arbor the Guild forces sat down to the closing event of the convention—the banquet—served at the Hotel Statler. The scene was festive as nearly 150 sat at the tables in the ball-room, while the orchestra of the Northern High School, under the direction of Arthur H. J. Searle, another Detroit organist, played. The orchestra showed precision, spirit and all-around musicianship which afforded a remarkable example of what can be accomplished with players of high school age under capable and patient leadership. The Rev. Dr. Edward H. Pence, pastor of the Fort Street Presbyterian Church, acted as toastmaster and his wit kept the gathering in a happy mood. He was introduced by Francis L. York, dean of the Michigan chapter. The Rev. Weldon Crossland, pastor of the Methodist Church of Pontiac, Mich., made extended remarks, in which he both pleaded the cause of the organist and choir director and made some pertinent criticisms. He voiced a plea for better salaries and greater authority for the musical director of the church, but declared that too much of the music in the churches, like the preaching, was over the heads of 80 per cent of the people, and asked that organists minister to the people as they find them. His other chief point was that the musical ministry must be devoted to the service of religion and not to a display of the musical abilities of the performer. Ernest M.

Skinner, Bishop Herman Page and Lewis Richards, head of the music department at the Michigan State College at East Lansing, were among the other speakers. Mr. Richards paid a timely tribute to Herbert Hoover and his love for humanity, with which he became familiar when working with him in Europe during the world war.

Warden Sealy thanked the Detroit organists for their labors to make the convention the success that it was and stated that the membership of the A. G. O. at present was more than 3,300, with members in every state except Nevada.

Death of William Zeuch, Sr.

William Zeuch, head of a Chicago lithographing company for many years and father of William E. Zeuch of Boston, vice-president of the Skinner Organ Company, died June 16 at his home, 6006 Kenmore avenue, Chicago. He was 83 years old. Funeral services were held June 19 at his home and burial was at Graceland. Mr. Zeuch left, besides his widow, four sons and three daughters. He was well-known as a business man and one of the oldest residents of the north side of Chicago. Mr. Zeuch was always deeply interested in the organ and himself was a performer on the instrument. He had an organ in his home for years and a few years ago installed a Skinner organ in his new Kenmore avenue residence.

Death of Edward A. Fehring.

Edward A. Fehring, 33 years old, one of the leading Cincinnati Catholic organists, died June 7 at Good Samaritan Hospital following an illness of six months. Mr. Fehring was organist at St. Mary's Church, Hyde Park, for the last ten years. He began his career as an organist when he was 15 years old, being appointed to play in Holy Family Church, Price Hill. Surviving Mr. Fehring are his widow, Mrs. Lorna Lillis Fehring; three children, two brothers, John Fehring, Mount Washington, Ohio, and Joseph Fehring, Dayton, Ohio, and a sister, Miss Laura Fehring, Cincinnati.

OXFORD MUSIC

(Reviewed by Harold W. Thompson in June "Diapason")

BACH'S EXTENDED CHORALES:

- English Words by C. S. Terry. Edited by Dr. W. G. Whittaker
1. Since Thou from Death hast risen again..... 20c
 2. Awake us, Lord, and hasten..... 35c
 3. O Ever-Faithful God..... 20c
 4. Thine is alone the Glory..... 20c
 5. O Lord, Thou God of Truth..... 20c
 6. Lord, in Thy Love..... 40c
 7. To God give thanks and praise..... 20c
 8. Content, my God..... 35c
 9. What God doth, that alone is right..... 20c
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4. Thou openest Thine Hand

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Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

Suggestions.

One of the pleasures of summer is the occasional leisure to look over new music for the coming season. In order to keep ahead of the flood of publications I have reviewed many things as they appeared, but there is still a pile of material which I have just winnowed for you.

The hardest thing to discover is an excellent new solo, but the past year has been rather remarkable in the appearance of more than one which I feel confident in recommending:

Forsyth—"Sweet Spirit, Comfort Me," contralto or mezzo with 'cello obbligato ad lib. (Gray). Vespers.

James, Philip—"A Ballad of Trees and the Master," high and medium keys. (Ditson). Lent, Good Friday, Communion, Nature.

James, Philip—"Peace Be to This House," two keys. (Huntzinger). Church Dedication.

Nevin, George—"Into the Woods My Master Went," two keys. (Ditson). Lent, Good Friday, Communion, Nature.

Thiman—"In the Bleak Midwinter," two keys. (Novello). Christmas.

Young, Stuart—"The Shepherds Sing," low or middle voice, with parts for violin and harp ad lib. (Gray). Christmas, General Praise.

The Forsyth solo is very simple in melodic outline; it merely climbs up the scale and then comes down, but it manages to suggest the beauty of Robert Herrick's lovely little poem. This might be called "A Prayer for Insomniacs." It is very effective with an alto voice!

Practically every solo in the list has a notably fine text. Mr. James and Dr. Nevin have set the same poem by Sidney Lanier, giving it different titles. Dr. Nevin's setting has been reviewed previously as about the best solo he has done, the music being melodious and effective, with a good climax. The James setting is much more difficult; it will make a splendid recital song, though it is not unsuited to church use if you have a soloist with both discretion and a sense of climax. The accompaniment is better for piano than for organ, but can be managed. This is the best sacred solo Mr. James has done—the best solo of any kind, in fact. His other number is easier and less original, but very useful for church dedications or similar festivals, for which there happens not to be much decent music available.

Mr. Thiman has a fine, atmospheric setting of Christina Rossetti's Christmas poem, of which there is already a good anthem setting by Candlyn. This is the best sacred solo I have received from an English publisher in a long time.

The last number I believe I like best of all. It is in a style suggestive of the eighteenth or late seventeenth century, delightfully serene and melodious, as naive as the text by George Herbert. There is no reason why its use should be limited to Christmas. The text runs: "The shepherds sing, and shall I silent be? My God, no hymn for Thee? My soul's a shepherd too: a flock it feeds of thoughts and words and deeds. The pasture is Thy word: the streams Thy grace, enriching all the place." And so it runs. Here is something different from the frequent banality listed as a "sacred solo." Be sure to take it at placid tempo, and it will convince you at the first hearing that we want some more songs from Mr. Young.

Here are a few more songs in a more popular idiom—good examples of a type which I shall be glad to see disappear, most of them in the style of Gounod:

Coombs—"O Light of Love Divine," two keys. (G. Schirmer). Easter.

Ellis—"Seek Ye the Truth," two keys. (Ditson). Christian Science.

Jewell—"Before the Mountains Were Brought Forth." Poem by C. Rossetti. Needs big voice. (Ditson). Trust, Praise.

Preyer—"Day Is Dying." (Ditson). Vesper.

Vaneuf—"Keep Close to God," high and medium. (Ditson).

Volpe—"Guide Me, O Thou Gentle Presence," two keys. (Ditson). Guidance. Lent.

Of the list I like best the solos by Dr. Coombs and Miss Jewell. I was tempted to add a list of negro "spirituals," but so very many have appeared since a few years ago, when I published a very extensive article, that I do not know where to start. You may be interested to learn, however, that Hugh Mackinnon, who has been publishing a number of secular solos, has just brought out two spirituals entitled "Seekin'" and "John" (Gray). Neither of these is authentic negro folk music, but they are in the manner, and "John" is a fine song for a concert.

The firm of G. Schirmer has brought out a book edited by A. W. Binder entitled "The Jewish Year in Song," including songs, hymns, prayers and folk melodies of general interest, and doubtless of much use in the Jewish service. I like to use an occasional Hebrew melody as an organ solo, and some of these will find their place in Christian services in that manner. I assume that the tunes are authentic; some of them are certainly beautiful.

And speaking of hymns, the Homiletic Review conducted last year a competition for new hymns—words and music. The three prize-winning hymns are reprinted from that journal in pamphlet form and may be obtained from the Funk & Wagnalls Company, One of them, by Philip James, is fine.

I have been interested in two anthems by a composer previously unknown to me, Tustin Baker. Both of them show a knowledge of the modes and probably will appeal especially to the Anglo-Catholics, but their appeal need have no such limit. "At the Lamb's High Feast" is an accompanied Easter anthem of fifteen pages, with a brief solo for high voice and a passage in five parts where the fifth part may be a soprano solo voice or part of the sopranos from the chorus. The other is an unaccompanied Lenten anthem of eight pages, "Bow Down Thine Ear." Both show originality and will appeal to those who like the idiom; both are published by Gray.

I wonder whether you have been using any of the anthems of Eric Thiman, an English composer who is doing work that is both fine and simple. Three of his most recent anthems, all published by Novello, are:

"Hark, a Thrilling Voice." Advent.

"O Lord, Who Didst in Olden Time." General, Advent, Prayer.

"Sing Alleluia Forth," soprano solo. Saints, General Praise.

Thiman is certainly one of the coming English composers of sacred music. He and the Shaws—Geoffrey and Martin—are worth watching. By the way, Martin Shaw recently issued from the press of Curwen "The Canticle of the Sun," by St. Francis of Assisi, set to a Parisian tone (a fine one) with accompaniment and faux-bourdon. This makes a simple and beautiful chant on the subject of Nature's Praise, and it is especially suitable for use in the summer months.

W. R. Voris has three new numbers that I like. Two of them may be used as simple intonings: "Blessed Are the Pure in Heart" will do well for a confirmation service, and "Blessed Is He That Cometh" will open an Advent or Palm Sunday service. Then there is one of the composer's very best carols, "While Lowly Shepherds Watched," for unaccompanied chorus or quartet and high solo voice, a number that has fine flavor enough to be genuine folk-melody and skill enough to raise the composer's rank a little higher. He seems particularly happy when writing Christmas music, and this carol is in his best vein. All three numbers are published by Gray.

Frank H. Warner and George Matthew have published a set of invitations according to the revised rubric of the Episcopal Church (Gray), having one appropriate for each of the chief feasts or seasons. These pretty little numbers are based on brief

phrases from well-known hymns identified already with a season. They will make excellent brief intonings for the morning service in non-liturgical churches. They are published together in the format of an anthem. This is the first attempt to set them which I have seen.

Mark Andrews has arranged a well-known melody by Gluck as an anthem for Children's Day entitled "Gracious Saviour" (Gray); it appeared in 1925, but I think that I missed reviewing it at that time. The choirmaster will have to decide for himself whether the melody has secular associations for his congregation; intrinsically it is serene and worshipful and pure in tone.

Philip James has two numbers I am glad to list, partly because they mark the return to sacred music in his composition. One of them is a very original and, I think, beautiful setting of the Twenty-third Psalm, "The Lord Is My Shepherd" (Gray), dedicated to Dr. T. T. Noble and his choir. The anthem is accompanied and has a soprano solo. The pastoral atmosphere is beautifully created in the opening pages and at the close; the central section is not quite so convincing on paper, though highly original. The whole anthem has elevation and power. I have not yet heard it and shall be pleased to receive comments on it from those who have been more fortunate. It looks like a very fine number. A brief cantata by the same composer, entitled "Hear, O My People" (Gray) has a soprano solo; this work is even harder to judge because it is so original. I do not like it as well as the anthem, but I should like to hear it. It is not easy.

It sometimes happens that voluntaries have to be played in a church where no instrument is available except a piano. For such conditions there is a new book of "Church and Chapel Voluntaries for Piano," edited by A. G. Dreisbach (G. Schirmer); most of the numbers are arrangements of classics for orchestra or piano—few are from the literature of the organ. Doubtless the book will be useful.

For your summer recitals you may be looking for new and piquant organ numbers. Mr. Barnes has edited for organ Grainger's charming little children's march, "Over the Hills and Far Away" (G. Schirmer). There are only two pages of it, but they may be so delightfully registered as to please any summer audience. Mr. Stoughton has a new suite in his copyrighted oriental vein, "Tales from Arabian Nights" (White-Smith), of which the "Julanar of the Sea" is one of his most luscious confections.

And have you seen Gordon Nevin's new "Silver Clouds" (Summy) or his fine "Sonata Tripartite" (Summy) with a delicious slow movement and a fine, manly opening movement? If you want a good loud piece that is easy, see Dr. Day's "Rex Gloriarum" (White-Smith), which was used a good deal this year at Easter, though it is really more appropriate for Trinity if we are to judge by its sub-title, "Holy, Holy, Holy." It has a pretty, quiet middle section.

I haven't seen any very good American compositions of the loftier type this year except Candlyn's "Sonata Dramatica" (Gray), which has an easy and beautiful "Song without Words"; the other two sections are not at all easy. Someone has just called my attention to the "Fete" of Philip James (Gray) which I failed to see in 1924 when it appeared first; it is a jubilant number on a Gregorian melody, especially suitable for a festival service.

I wish to take this opportunity also to say that I was no doubt wrong in my rather low estimate of the Third Suite of E. S. Barnes, which received special praise at a recent performance of it which the composer gave in New York. One who was present and who had previously agreed with me that it was not up to the Barnes standard took pains to tell me that we had both been wrong. In general it is rather foolish for me to correct opinions previously expressed and immediately forgotten by everyone except myself and the composer; in this case the composer may not have seen the criticism for all that I know, but my conscience is sometimes bad in hot weather.

Milwaukee Notes

By SHELDON FOOTE, F. A. G. O.

Milwaukee, Wis., June 21.—The annual meeting of the Wisconsin chapter of the American Guild of Organists was held May 22 at the home of Mrs. Oscar Kirchner. Herman Nott, chairman of the nominating committee, presented the names of Mrs. Kirchner for dean, Mr. Nott for sub-dean, Mrs. Frederic Wergin, corresponding secretary, Mrs. Leona Whelan, recording secretary, and Mrs. Eva Wright for treasurer, the last three being retained. A social hour concluded a successful evening.

The Guild examinations were held on May 24 and 25 at St. Mark's Church, Mrs. Frederic Wergin and Sheldon Foote being the examiners.

Milton Rusch, organist of All Saints' (Episcopal) Cathedral, presented his choir at St. John's auditorium in a notable program on May 24. The numbers ranged from Mozart's Mass in B flat to the compositions of Mendelssohn and Noble, a trio of Mr. Rusch's composition and several unaccompanied numbers selected from the Russian school. The concert was given as a benefit for the portable church fund of the Episcopal diocese of Milwaukee.

Milwaukee was host from June 14 to 16 to the Saengerbund of the Northwest, whose annual saengerfest came to a close on Saturday, June 16. There were three evening concerts and two matinees, one for children's chorus alone, at which the Milwaukee Young People's Orchestra made its initial bow. The Chicago Symphony Orchestra under Frederick Stock played the accompaniments and special orchestral numbers, while the various choral concerts were conducted by William Boeppler of Chicago, Otto Singenberger, Theodore Riese of Omaha and H. E. Rehberg of Kansas City. An attendance of approximately 15,000 people attests the interest which this inspiring song festival created.

DEDICATION AT BRYN MAWR

Welte Four-Manual at Presbyterian Church Opened by Courboin.

Charles M. Courboin, who designed the Welte organ for the Bryn Mawr Presbyterian Church at Bryn Mawr, Pa., gave a recital before a large and appreciative audience Wednesday evening, May 9. The congregation was increased by music-lovers, many hundreds of whom were students from Bryn Mawr College. After the recital the Rev. Andrew Mutch, D. D., announced that Mr. and Mrs. Courboin would hold a reception in the new parlors of this magnificent church.

Mr. Courboin received many compliments from fellow organists who attended the recital on this four-manual solo and echo instrument which he designed. It was built in the Welte organ factory, a division of the Welte-Mignon Corporation, New York. The organ is a gift to the church from Mr. and Mrs. Samuel Rea. William E. Bretz is organist of the church.

Music Publishers Meet.

The annual convention of the Music Publishers' Association of the United States was held Tuesday, June 12, at the Hotel Astor, New York. It was marked by an exceptionally large attendance of publishers from all parts of the country and a number of topics of vital interest to the industry were discussed at the morning and afternoon sessions, which were executive. The election of officers resulted in the choice of William Arms Fisher of the Oliver Ditson Company, Boston, as president to succeed Harold Flammer, New York publisher. Mr. Flammer accepted the vice-presidency for the coming year. Edwin L. Gunther succeeded Emil A. Gunther as secretary of the organization and the following new directors were elected to succeed William Arms Fisher and W. Kretschmer: H. B. Crosby and W. Deane Preston.

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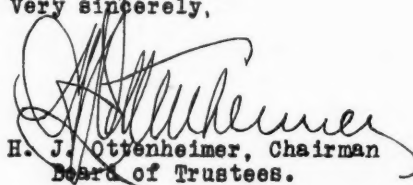
We are equally as well pleased with the quality of the Organ. Up to this writing we have had two public recitals on it. The first by Professor John Stark Evans, Associate Dean of Music of the University of Oregon; and the other by Mrs. Ethel Lynn Mansfield. Both are most enthusiastic regarding the quality of this organ, as is also our own organist, Mr. William Boone, as well as other organists who have heard it.

They are all agreed on its fine tonal quality and voicing, as well as the mechanical facility of the console. We have not had one word of complaint or criticism either from our own Congregation or from without, but on the contrary, we have had nothing but praise from every source.

Again I wish to say to you that we are delighted with the Reuter Organ. You need have no hesitancy in referring any prospective buyers to the writer.

Very sincerely,

HJO:DW

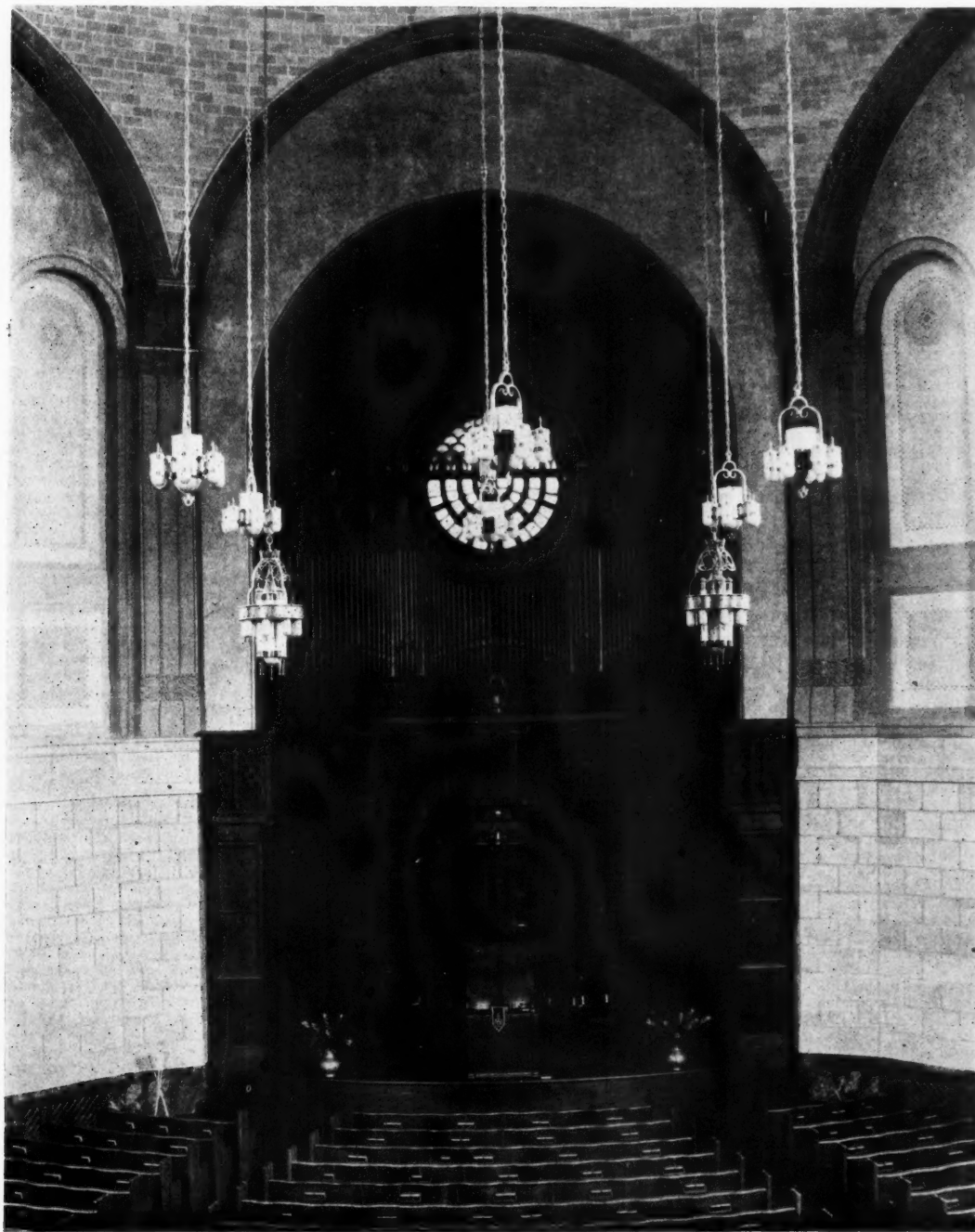

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CHICAGO, JULY 1, 1928

THEY WANT GOOD MUSIC

That there are in this country intelligent and progressive theater managers who can discern between the shouts of the rabble and the improving taste of the paying patrons of their houses, is illustrated in a most refreshing manner by S. L. Rothafel, known to the world over as "Roxy." Of course, Mr. Rothafel always has been rated as one of those who appreciated and promoted the better grade of music in the entertainment of "movie" patrons, but when such men make a pre-eminent success of their business and attract worldwide attention by their progressive methods, the others will eventually see a light.

"Roxy," as nearly everybody knows, built a theater plant that cost nearly \$12,000,000 in New York City. Last year 6,500,000 people patronized him. He told an audience of music merchants in New York in June that the Roxy Theater in the last year has entertained more people—nearly a million more—than did the combined baseball clubs of the National League, which is indeed a record when it is considered that only seventeen years ago Mr. Rothafel started on his career in a small coal mining town in Pennsylvania with a 5-cent theater, where he had to borrow chairs from a neighboring undertaker when the audiences became at all large, and where the main entrance was off an alley. Now his musical equipment alone consists of an organ with three consoles, a symphony orchestra of 110 men and a chorus of 100 voices. A man who sponsors and supports such resources for the entertainment of his patrons ought to know whereof he speaks.

Mr. Rothafel delivered an interesting talk at the annual meeting of the National Association of Music Merchants, and here is one thing he said that should interest not only theater men, but organists, of either the "movie" or recital variety:

"And now I am going to tell you something that is going to surprise you. We find that the taste for good music has increased so rapidly in the past five years that it is almost unbelievable. We can today play modernists, if you please. We can play Ravel and Debussy and Stravinsky in motion-picture theaters and get rounds and rounds of applause, and yet if we attempt to play the old chestnuts that used to evoke a tremendous applause, like 'William Tell,' or even the Overture to 'Tannhäuser,' they sit there and say: 'Yes, we know that, we have heard it; it isn't anything new.' But play for them an excerpt from a symphony and play for them a suite and immediately you can see the tension that comes over them. They lean forward and drink it in."

"Our audience today is a great deal more receptive and understands a hundred times more than it did ten years ago what music is all about. How this is brought about you gentlemen know best. I think it has been brought about by this tremendous wave of mu-

sic that has been all over the country."

Farther along in his talk he referred to his concerts broadcast by radio, and said:

"We broadcast every Sunday afternoon at 2 o'clock and Monday night at 7:30. Those of you who have listened in know that the programs are entirely different at these two periods. On Sunday afternoon we confine ourselves strictly to what is known as good music. On Monday night we go to the lighter motive and we play everything. And I will tell you which of the two periods is the more popular. We honestly believe from the correspondence we have received that the Sunday afternoon period is more popular than the Monday night period, because of only one reason, and that is: We are giving exclusively good music on Sunday afternoons, and it is interesting, because I do not think that one person in a thousand would ever guess it, that the Sunday afternoon program is more popular than the Monday night program, but that is the case nevertheless."

Perhaps those who believe jazz is all that is wanted in the theater and that correspondingly cheap "entertainment" is necessary in a church are right, and to see musical taste improving may require rose-tinted glasses, but "Roxy" has had experience and has succeeded, and it seems safe to accept his expressions on the subject as authoritative.

A VOICE THAT WILL BE HEARD

Every admirer of organ music must join with the city of Minneapolis in the justifiable pride it has felt over the completion of its great municipal organ, named appropriately "The Voice of Minneapolis." This instrument is the finishing touch of a civic auditorium erected at a cost of \$3,000,000. The edifice is imposing in size and architecture and when one sees it filled to the last gallery with an audience eager to hear the latest creation in the municipal organ field the sight is one to thrill the organ "fan." The auditorium is a community project, financed by the people through taxation. The organ is a gift from the citizens for which no one was taxed, but toward the cost of which thousands gave readily and generously. More than 200 organizations—fraternal, civic, political—took a part in the campaign which was launched by the newspapers of the city and conducted aggressively and wisely by a commission headed by A. F. Benson, a prominent school man. The majority of the contributions consisted of \$1 gifts. Even the city firemen and police contributed—all without pressure from any source. It is satisfying to witness the pleasure of all these people over the success of the movement and their interest in the instrument. The beautiful and progressive municipality from which comes the bread most of us eat may rest assured that the fame of its cultural achievements will be sounded throughout the land by the "Voice of Minneapolis."

GAINING IN POPULARITY

An editorial from the Christian Science Monitor of June 15 appears in another column of this issue. We commend it to our readers as convincing evidence that the organ is gaining rapidly in respect and popularity in this country.

Of course everyone knows that the rise of the photoplay brought with it a great demand for the product of the organ factories and is responsible for much of the increase in organ manufacture in the last decade. But the "saturation point," as the automobile makers use that term, has not been reached, even if the theater demand may be slowing down. The university, the city auditorium and the public hall are making demands which will not be satisfied for many years to come, and they are installing large organs, of vast resources, in most instances. Readers of The Diapason are familiar with the latest developments in this field—with the Minneapolis organ of 150 stops and the great University of Michigan instrument. This month we also note the dedication of the organ in the magnificent new Princeton University chapel. Meanwhile the organ of some 200 stops built for the Philadelphia

Seesquicentennial is being installed at the University of Pennsylvania, which upon the completion of the work will have the largest organ possessed by any university. The great Rockefeller chapel at the University of Chicago is next in line to have an outstanding organ. This, of course, is mentioning only a few that are most prominent.

It is becoming a recognized fact that for great municipal halls the organ is the most adequate, the most attractive and the most economical musical equipment. It performs a service which nothing else except a great orchestra could render, and the expense of an orchestra is much greater. A good organist need only be engaged and the organ is ready to provide music for any public event.

Organ music, conscientiously, yet sensibly, administered, can be "sold," and it is encouraging to see this fact brought out by so reliable and conservative a newspaper as the Christian Science Monitor.

Advertisers in The Diapason receive a little additional advertising this month in that they have broken into the columns of Life. Quoting from the Musical Courier the noted humorist weekly presents the following under the caption of "Selling Talk":

A certain reformed organist, having become an automobile dealer, and having no catalogue at hand when his first customer arrived, pounced despairingly upon an organ advertisement in The Diapason, memorized it hurriedly and orated to the patron:

"This car has thirty-six pistons, including five combination foot, five thumb, one adjustable, two acting in keycheck, a balanced pedal to swell, wing pressures such as pedal flue-work, 3½ to 6 in.; Reeds, 8 and 15 in.; Great Flue, 3½ in.; Swell Flue, 3½ in. The drawstop jacks are at an angle of 45 deg., the stop handles being of solid ivory. The thumb pistons are of solid ivory, slightly concave, and the foot pistons of gun-metal. The wind is generated by a Discus blower coupled direct to a Bull motor. There are twenty-four couplers and—"

"Stop!" cried the enthusiastic customer. "I'll buy that car."

That the world's fair of 1933 in Chicago will have a great organ would seem inevitable. We hope, however, that it will not take the form so fantastically set forth in the Chicago Tribune as the suggestion of Charles Wales of the Western Electric Company. The Tribune says:

"Construction of a great all-metal organ with a tonal capacity so vast that it can be heard for several miles has been proposed by Charles Wales of the Western Electric Company for the world's fair in 1933. Music from this organ could be heard directly through the air by a million people, he explained."

In the popular program which rounded out the series of recitals dedicating the Minneapolis municipal organ it is noted that the opening selection was "Hail, Hail, the Gang's All Here," which was followed immediately by the "War March of the Priests." This quite naturally led up to the "Pilgrims' Chorus." They know how to make programs up in the Northwest.

Dispatches from Reedsburg, Wis., record the interesting and novel fact that the Rev. T. Harry Kelly has received from his parish a gift of a set of golf clubs in recognition of his work in obtaining a new organ for his church. It is stated that 180 persons contributed toward the clubs.

For Fourth-Grade Consistency.

Milwaukee, Wis., June 20, 1928.—Editor of The Diapason: At the A. G. O. convention in Detroit last week a gentleman of the cloth whose name we find it easy to forget saw fit to recommend vigorously the use of music in the churches which is more suited to the tastes of listeners who, he insisted, possessed fourth-grade musical intelligence, etc., etc., ad infinitum.

We find ourselves in agreement with the delicate suggestion of Mr. Skinner in re standards and beg leave humbly to suggest that the great army of fourth-grade churchgoing intelligentsia should attend a fourth-grade church, built by a fourth-grade religious sect, in which a fourth-grade organ is installed at a fourth-grade price, with a fourth-grade organist and

choir, and, last, but not least, a fourth-grade minister to preside, who shall be unincumbered by a high school, college or Oxford education.

Another thought is also born. The aforesaid speaker based his false theory on requests of listeners to his radio service for such music as "The Rugged Cross." Now we don't own a radio, so don't know this tune or piece of sacred music, but, having seen some hundreds of service lists from choirs in various parts of the country during the last year, and never having seen it listed, nor had a complimentary copy sent us, we wish to ask if the radio congregation ever really attends church. We doubt it, and it seems probable that those who do attend church have an idea that they enjoy the music heard in the churches or they would stay at home and listen to this clever piece. But I might be wrong; perhaps they go just to listen to the sermon and are hardened to the music.

"One more word and I am through" (quoted from some sermons I have heard): Is it not possible or even probable that the great Creator of all that is good and true, regardless of our silly sects, is entitled to the best that our humble efforts can offer on the part of listener, minister and musician? If I am ever convinced that this latter view is false I will slide off the church organ bench for the last time.

With many thanks for your patience.

SHELDON FOOTE.

ORGAN RETURNING TO FAVOR.

[An editorial in the Christian Science Monitor.]

Pipe and bellows are a mechanism through which the public seems to want to hear the message of music again. The instrument of stops and wind pressures, after a period of comparative neglect, is evidently returning to favor, at least in certain communities in the United States. For the last twenty years, more in some places and less in others, listeners have been interested in color and dramatic effect; and accordingly they have directed their attention to the orchestra. They have been all for the symphony and the tone poem. Now, for a change, they are inclining toward intellectuality and contemplation. They are displaying an interest in the sonories of the organ, and they are keen for the intricacies of the fugue and the elaborations of the chorale prelude.

Unless this were the case, a musician like J. Fred Wolle of Bethlehem, Pa., would hardly have ventured a while ago to invite an audience to the chapel of Lehigh University from miles around, to hear a complete performance of Bach's "Art of Fugue" on the organ. Unless it were the case, Lynnwood Farnam would certainly not have the hardihood to announce, as he has lately done, a presentation in New York next season of all the organ music that Bach ever wrote, giving a cycle of twenty programs, or rather a pair of cycles, forty recitals in all, Sunday afternoons and Monday evenings, from October to May.

Happily, everybody must grant, organ playing is catching up with organ building. The artist and interpreter is at last putting to use a great instrumental means provided by the artisan and engineer. The whole thing arises, doubtless, from the enthusiasm of the modern public for Bach. Men and women have a desire for that most eloquent of voices, and they are aware that they can have it only in its own sound, which is the organ and not the orchestra. Just as they are so thinking, that sound is brought under the complete control of the player's hands. Able, then, for the first time really to hear Bach, they are ready to have Wolle, Farnam or anyone else go to the console and set the ingenuity and imaginativeness of his counterpoint forth.

Programs of the vesper recitals given at Carleton College, Northfield, Minn., in the season just closed by James R. Gillette, have been bound in a small volume for the benefit of those interested in series of this nature. A useful feature is an alphabetical index of the compositions played during the year.

Merely "Shop Talk": Organ Specifications

One of the principal wants filled by The Diapason since its inception has been the presentation from month to month of the specifications of important organs ordered or completed in the United States and other countries. Previous to the establishment of this paper this need was met only in a haphazard manner. A few publications from time to time printed the schemes of new or old instruments, but not in a uniform style or a systematic way. The Diapason set for itself the task of offering to its clientele a regular service of this nature. We have made it our business to post the American organist and anyone else interested as to every large instrument designed and constructed. There is hardly an organ of note erected within the last twenty years whose specifications have not appeared in our columns.

Incidentally philologists in the organ world have made a point of challenging the accuracy of the term "specifications" in this connection. And they have been quite correct in their argument, although to those who are not given to sophistry the word has its distinct meaning as the consequence of long usage, even if that usage is open to question. To one who is faultless in his terminology the "specification" of an organ means what it does to an architect in relation to a building. It includes the scales, details, etc., etc., of every part of the instrument, whereas the common acceptance has been that by the "specification" is meant the list of speaking stops, plus the couplers, pistons and other accessories. As a matter of fact all that The Diapason aims to present and all that its readers usually demand is a specification, or "scheme," of speaking stops, or, perhaps better than anything else, the "ensemble" of stops of the organ, as a noted builder recently has chosen to express it. We endeavor to give a view of the layout and resources of the instrument—which includes a list of speaking stops, with emphasis on the important point in every instance as to how many pipes that stop represents, or whence it was derived, so that an accurate picture is drawn of the size of the organ described, with opportunity to make correct comparisons with other organs. We usually delete the lists of couplers, pistons and other accessories, as these are very much alike in most instances and every builder has his own standard equipment of these, with which organists are generally familiar. Where the accessories contain unusual features or new facilities they are described. As to the material from which the pipes of the various stops are constructed, it is not considered necessary to state this, as it is a matter of common knowledge to those who care. And we do not aim to indicate that a dulciana or an aeoline is a soft stop or a tuba a loud one. In other words, we print so-called specifications in a form that is as brief as consistent with giving accurate and adequate information.

Many organists have written us that they either preserve all their old copies or clip and save the specifications for future reference. Organ builders likewise look upon our specification service as of constant value to them. The latter also realize that in printing schemes the only aim is to serve our readers. Many years ago we had the experience of asking a non-advertiser to send in the specification of an organ the contract for which had been awarded to him. Being unfamiliar with the lifelong habits of The Diapason, he replied that there must be a mistake, as he was not an advertiser using our columns. He was told that this had nothing to do with the case, and that if his Satanic majesty should be awarded a contract for an organ of importance we would be just as eager to publish it. We got the specification—and an advertiser and a faithful friend to boot.

For the information of our newer readers and those who have not saved their back numbers we might mention that an index is maintained at the

office of The Diapason of all organs whose specifications have appeared in our columns, showing the builder, the number of manuals and the issue in which the scheme appeared. We are always pleased to refer to this index at the request of a subscriber and if we still have copies of the issue in which the desired specification appeared will furnish them postpaid at the rate of 20 cents a copy.

FRAZEE ORDER IN BROOKLYN Three-Manual of 45 Stops for Lutheran Church of Incarnation.

The Frazee Organ Company of Everett, Mass., has received the contract for a three-manual organ of forty-five stops for the Evangelical Lutheran Church of the Incarnation in Brooklyn, N. Y. A beautiful church is being erected at Fourth avenue and Fifty-fourth street. The organ will be ready for use early in December.

Following is the scheme of stops:

- GREAT ORGAN.**
1. Bourdon, 16 ft., 61 notes.
 2. Open Diapason, 8 ft., 73 pipes.
 3. Clarabella, 8 ft., 73 pipes.
 4. Dulciana, 8 ft., 73 notes.
 5. Gedeckt, 8 ft., 61 notes.
 6. Octave, 4 ft., 73 pipes.
 7. Bourdon Fifteenth, 2 ft., 61 notes.
 8. Cathedral Chimes, 25 notes.

- SWELL ORGAN.**
9. Bourdon, 16 ft., 97 pipes.
 10. Contra Dulciana, 16 ft., 73 notes.
 11. Diapason, 8 ft., 73 pipes.
 12. Gedeckt, 8 ft., 61 notes.
 13. Violin, 8 ft., 73 pipes.
 14. Salicional, 8 ft., 73 pipes.
 15. Voix Celeste, 8 ft., 61 pipes.
 16. Dulciana, 8 ft., 73 notes.
 17. Flute, 4 ft., 61 notes.
 18. Dulcet, 4 ft., 61 notes.
 19. Twelfth, 2 2/3 ft., 61 notes.
 20. Dulcinet, 2 ft., 61 notes.
 21. Tierce, 1-3/5 ft., 61 notes.
 22. Twenty-second, 1 ft., 61 notes.
 23. Cornopean, 8 ft., 73 pipes.
 24. Oboe, 8 ft., 73 pipes.
 25. Vox Humana, 8 ft., 73 pipes.

- CHOIR ORGAN.**
26. Contra Dulciana, 16 ft., 61 notes.
 27. Harmonie Flute, 8 ft., 73 pipes.
 28. Flute Celeste, 8 ft., 61 pipes.
 29. Dulciana, 8 ft., 77 pipes.
 30. Unda Maris, 8 ft., 61 pipes.
 31. Flute, 4 ft., 61 notes.
 32. Dulcet, 4 ft., 61 notes.
 33. Piccolo, 2 ft., 61 notes.
 34. French Horn, 8 ft., 73 pipes.
 35. Cathedral Chimes, 25 chimes.

- PEDAL ORGAN.**
36. Resultant, 32 ft., 32 notes.
 37. Diapason, 16 ft., 32 pipes.
 38. First Bourdon, 16 ft., 32 pipes.
 39. Second Bourdon, 16 ft., 32 notes.
 40. Dulciana, 16 ft., 32 pipes.
 41. Octave, 8 ft., 12 pipes.
 42. First Flute, 8 ft., 12 pipes.
 43. Second Flute, 8 ft., 32 notes.
 44. Dulciana, 8 ft., 32 notes.
 45. Flute, 4 ft., 32 notes.

Broadcasting by Lew White.

The most recent addition to the ranks of artists who are broadcasting through the National Broadcasting Company's chain is Lew White, chief organist of the Roxy Theater, New York. He is the first and only organist to broadcast for the National Broadcasting Company. Mr. White has been chief organist at the Roxy since the opening of the theater over a year ago. This will not be Lew White's first appearance on the radio, however, for as an important member of the famous "Roxy Gang" he is heard every Sunday afternoon and Monday evening over WJZ. He is also an exclusive Brunswick artist, having just renewed his contract with the Brunswick company. All Mr. White's records are made at his own studios at 1680 Broadway, by means of a special direct wire run into the studios from the Brunswick laboratories. Mr. White's long experience, including eight years as premier organist for the Stanley Company of America, several years as experimental organist for the Victor Company, extensive concertizing and serving as accompanist for such artists as Sasha Jacobson and Hans Kindler, fit him for the task of creating better "movie" organists.

Sales by Chicago Möller Office.

The Chicago office of M. P. Möller, Inc., sold a two-manual organ to the West Street Christian Church of Tip-ton, Ind., in June and another two-manual in the same month to the Reformed Church of Coopersville, Mich. Both instruments will have chimes. They will have detached consoles.

The Free Lance

By HAMILTON C. MACDOUGALL

Do you believe that the universal, ecstatic and indiscriminating admiration for the music of J. S. Bach is entirely an honest and healthy admiration? I have my doubts. I have been a Bach lover ever since my first years as a music student and I yield to no one in my respect for his genius and my satisfaction in his music. I recognize his humanity and the depth of his appeal. I keep both volumes of the "Well-Tempered Clavichord" on my piano, and when I am tired of the trumpery stuff today foisted on us as music, I turn to the "Forty-Eight" as serenity, joy and light.

But I do not go into ecstasies over every note that the great cantor has written. I refuse to give up the right of private judgment, and I exercise my common sense. Did Jove nod? Has not Beethoven written some pretty poor stuff? Are you not aware of the inanities of Wagner's "Rienzi"? Are composers gods or are they men afflicted with the frailties that are common to us all? The uncritical admiration of any great man is harmful to the admirer and bad for art.

In Jeremy Belknap's "Sacred Poetry" (Boston, 1817) I find this prefatory note: "N. B. The characters denoting the sharp or flat key are prefixed to each Psalm or hymn, at my request, by the Rev. Dr. Morse of Charlestown." Can any Diapason reader tell me just what that means? Were the jubilant hymns to be sung in G, D or A major and the penitential and elegiac hymns in F, B flat, or some other flat key? And if so, why?

It seems that the energetic and persuasive Percy Scholes has succeeded in organizing an American-British musicians' conference in London during the first week in July. I believe that this

conference will do good; we Americans, artistically, are too "thick" with the French, who are aliens in race and temperament. We need to study sympathetically our cousins, the British. The French, however, take every pains to interest us in their music, whereas John Bull has not until this conference made the slightest move in our direction. Stuffy, obstinate customer, this John Bull!

Dr. Schweitzer is again in Europe raising money for his hospital in Lambarene, Africa. A small book on him as medical man, musician and theologian has been published in London. Any organist who has worked with the Widor-Schweitzer edition of Bach—unhappily uncompleted—will be curious about the many-sided man who is giving his life to the Africans. It seems that the Paris Bach Society gave Schweitzer a piano with organ pedals for his home in Lambarene, which accounts in a measure for his amazing virtuosity when he returns to civilization. It seems the natives do not enjoy his Bach playing, for they cannot dance to it!

Radio Duet from Two Organs.

Lloyd G. del Castillo gave with Mr. Dunham the second of a series of unique organ duets through station WNAC, Boston, Wednesday evening, June 13. Mr. del Castillo played on the three-manual Estey from his studio in the State Theater building and Mr. Dunham played on the three-manual Wurlitzer at the Elks' Hotel two miles away. The duet was synchronized for the two performers by an elaborate mechanical hook-up staged by the WNAC staff. Each performer was equipped with ear phones and microphones, enabling them not only to hear each other, but to talk to each other with the radio audience listening in.

The choir of the Third Presbyterian Church, Ashland boulevard, Chicago, gave Gaul's "Holy City" on the evening of June 17 with Miss Caroline Marshall at the organ. A chorus of forty did excellent singing.

MIDMER-LOSH ORGANS

While conforming to standard type in their specifications offer a tonal and manual range not obtainable in other instruments.

These proposals usually adhere to the form of a straight organ rather than a unit design and for that reason are well adjusted to traditional registration.

Practically every one, even the smallest, includes harmonic reinforcement to the great improvement of the ensemble and individual registration.

We like to receive specifications and gladly offer our amendments and application of our own special developments which usually do not increase the cost of the instrument.

Correspondence invited.

MERRICK,

LONG ISLAND, N. Y.

New York Activities

News of the Organists and Their Work
in the Metropolis

By RALPH A. HARRIS

New York, June 23.—Alexander McCurdy, formerly organist and choir-master of the Church of the Redeemer, Morristown, N. J., and now of the Second Presbyterian Church, Philadelphia, played the dedicatory recital on the Aeolian-Votey organ in Olivet Memorial Church, New York, on the evening of May 16. His program included the Cathedral Prelude and Fugue in E minor, the Cesar Franck Finale in B flat, and numbers by Karg-Elert, Brahms and Schumann.

Dr. Melchiorre Mauro-Cottone featured his organ pupils in a recital in the Wanamaker Auditorium on the afternoon of May 22. A very artistic program was given by the six performers, all of whom displayed marked ability and a good understanding of the instrument. The students participating were: Kenneth J. Winter, Maruska Konrad, Joseph Sanfilippo, Isabel Ketcham, Dorothy Fieves and Beatrice Klünter.

Leon H. Wood presented his choir of fifty men, women and boys in an interesting program of sacred and secular music at the East Orange high school auditorium on the evening of June 1. This choir of Christ Church, East Orange, was organized by Mr. Wood only a year ago, and what he has accomplished in that time is very creditable. The program consisted of full choruses and several selections by groups of the chorus. One of the features of the chorus is the beautiful ensemble of baritones and tenors, well blended and with a rich sonority. The thirty boy sopranos bore all the appearance of a choir school in their natty uniforms of white knickers, blue coats, Eton collars and white silk Windsor ties. Other members of the choir wore evening dress.

The guest artist was Mme. Marie Sundelius of the Metropolitan Opera Company. Frank Scherer, organist of the Church of St. Luke, Montclair, was the accompanist. Choral numbers sung were the Coleridge-Taylor "Viking's Song," Welsh Folk Song, "All Through the Night," Lutkin's "Cargoes," Rossini's "Inflammatus," Dvorak's "Blessed Jesu" and Schubert's "Great is Jehovah."

Christ Church is one of the largest churches of the Oranges.

Another choir recital of a little different nature was given at the Fort George Presbyterian Church, New York, on the evening of June 8, when Miss Edith E. Sackett presented her junior chorus for the first time. Miss Sackett is one of the organists who believes in training the young voices for future usefulness, and is thus doing much to assure the future of music in the church. The program was of a mixed variety of solos, duets, readings and one and two-part soprano choruses. The present membership is over thirty and is growing. Miss Sackett is a graduate of the Guilman School and has had several years in university teaching since that time.

Raymond Rogers, organist and choir-master of St. Clement's Church, featured his choir of men and boys at the St. Clement's parish hall on the evening of June 13. This also was the first undertaking of its kind and very successful; a large audience listened attentively and showed keen appreciation of the work done by Mr. Rogers. The program of choruses, baritone and soprano choruses and solos was mostly secular. Mr. Rogers is a graduate of the Guilman School and is a student at New York University, from which he will soon be graduated as a bachelor of music.

Several announcements of schools and teachers have recently come to hand, which may be of general interest:

Dr. Carl announces the opening of the Guilman School on Oct. 9, with a

larger, more extensive course, covering all branches of interest to organists, the faculty including Willard Irving Nevins, George W. Volkel, Warren R. Hedden, Clement R. Gale and Lillian E. Fowler.

Miss Elizabeth VanFleet Vosseller will hold a summer school in junior choir work at the studio of the Flemington Choir School, Flemington, N. J., from July 2 to 23. This will be an intensive study of her methods, with demonstration and practice.

Lynnwood Farnam has published an attractive booklet giving in detail his recital plans for next season. In this series he will give twenty programs, covering the entire works of Bach for the organ. These will be given on Sunday afternoons of October, December, February, March, April and May, each program being repeated the following Monday evening.

H. W. Hawke, organist and choir-master of the Church of St. Edward the Martyr, New York, has gone to Toronto to attend the convocation of Toronto University, which this year granted him the degree of bachelor of music. Mr. Hawke, formerly a pupil of Dr. Healy Willan and Ernest MacMillan of Toronto, came to this city two years ago to study with Lynnwood Farnam. A year ago he was appointed to his present position.

Channing Lefebvre continues his Wednesday and Friday noon recitals at Trinity Church, which are given throughout the year from 12:30 to 1 p. m. These programs attract many of the downtown millions of clerks and business men, and there is rarely a recital that does not draw a "packed house." They are not of a light or frivolous nature, or even what would be commonly styled popular, but represent the very best in organ literature, of all schools—ancient, classic and right down to the present day. Mr. Lefebvre not only has an excellent reputation as a recitalist, but does much work with large choral groups, some of which has been recently reported in these columns. His choir of men and boys at Trinity Church is one of the best parish choirs in the city.

The New York Music Week Association has completed its sixth annual series of contests in all departments of musical activity. Miss Isabel Lowden, the director, and her staff of clerks and adjudicators have done a gigantic piece of work; nearly two hundred sessions of contests were held in all parts of the city, covering the five boroughs, the number of contestants being well over 10,000.

Of interest to readers of The Diapason would be particularly the results of the contests in the organ and choral divisions. In the former there were no entries. In the latter there were comparatively few. The interest in this section has shown continual improvement through the years and undoubtedly next year will see a much larger and more interesting competition. Some of the winning choruses are under the direction of men and women well known in the organ profession. J. Trevor Garmey's mixed choir of thirty voices, from the Union Church of Bay Ridge, won the silver cup for adult choirs. Mr. Garmey is an active member at headquarters of the American Guild of Organists. The girls' choir of the Chapel of the Incarnation, under the direction of Jessie Winterbottom, led the junior girls' division. The Sunday-school choir of the Sunset Park Methodist Episcopal Church, directed by A. Emile, won in its division. The fourth silver cup winner was the Ascension School senior girls' choir, Edmund Holden, director, in the plain chant division. A high place in the adult choir division was also taken by the choir of the Church of the Holy Apostles, Brooklyn, of which the organist and choir director is J. Valentine MacDonough. Mr. MacDonough succeeded Theodore H. Winkert a year ago.

Master Carl H. Whistler, soprano soloist of St. Paul's Episcopal Church, Flatbush, Brooklyn, of which Ralph A. Harris is organist and choir-master, won the gold medal with highest award

Clarence F. Read



Clarence F. Read of Rome, N. Y., has had a busy and successful season as organist and musical director of the First Baptist Church in that city. Monthly musical services have been given, with special programs interspersed throughout the year. Five cantatas have been sung: "Seedtime and Harvest," West; "The Coming of the King," Buck; "The Daughter of Jairus," Stainer; "Olivet to Calvary," Maunders, and "Prayer, Promise and Praise," Neidlinger. Other programs have been: "The Glory of God in Nature," "Patriotism in Sermon and Song," "The Light of the World," "Through Palestine," culminating in a special commemoration of Mothers' Day. Five choirs have been used this season—junior, boys', girls', male and chorus choirs—consisting of over 150 singers. This musical ministry covers the church constituency from the small child to the person of adult age. By this method the music in the Sunday-school and church has improved greatly. More interest has been taken in hymn singing, due to the fact that more children are attending services. These younger voices will take their places in the chorus choir of the future.

for New York City in the boy solo division of the New York Music Week Association contests. Third place for the city was taken by another St. Paul's boy, Master Francis E. Keith. Master William MacLean, a pupil of James Helfenstein, and chorister at the Church of the Transfiguration (Little Church Around the Corner), won the silver medal, the second highest award.

Franklyn MacAfee, a young pupil of Frederick W. Riesberg, played a short recital at the Greene Avenue Baptist Church on a Sunday evening late in May. His program included three compositions of Pietro Yon—the Rhapsody on Italian Airs, "L'Organo Primitivo" and the "Hymn of Glory." Mr. MacAfee, although yet in the early stages of his development as an organist, shows marked ability. His recital was well played and was enjoyed by a large audience.

Another Brooklyn boy who is rapidly coming to the fore is Daniel L. Newlands, a pupil of and assistant to Ralph A. Harris of St. Paul's Church. On Sunday evening, May 20, he played in Mr. Harris' place at the "half-hour of organ music." His program included two of the short preludes and fugues of Bach in D minor and C major; Serenade in A, Widor; Canzonetta, d'Ambrosio, and Fanfare in D, Lemmens. During the summer months he will have full charge of the services at St. Paul's, with two choral services every Sunday morning.

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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., June 21.—The customary early summer hegira has begun, and from now on first this one and then that one will be heard of as having crossed to Europe. The newly-appointed organist and choirmaster of the Malden First Baptist Church, Albion Metcalf, was one of the first to start for Paris. During his absence Harry Upson Camp of the Frazee Organ Company will be in charge.

The second migrant is Harold F. Schwab of All Saints' Universalist Church, Lowell.

At a vesper service in the First Baptist Church, Glendale, Cal., Mrs. Florence Rich King, so long identified with musical life in Boston, appeared as solo organist. She played: Chorale in A minor, Franck; "Romance sans Paroles," Bonnet; Toccata and Fugue in D minor, Bach; Cantabile from Seventh Sonata, Guilman, and Finale from First Symphony, Widor.

The last Sunday night in May the Ensemble Choir repeated a part of the program given by it in Jordan Hall, and this time in the Cathedral Church of St. Paul. There was a congregation of more than a thousand persons present. The choirmasters engaged in bringing together the choirs were so well pleased with what has been accomplished that it is intended to make the organization permanent and repeat such services in suburban churches as well as in the city.

The music at Trinity Church, Newton Center, continues under the direction of Leland A. Arnold to present good instrumental and choral music Sunday after Sunday. On many occasions the organ is supplemented by a good violinist. On the second Sunday after Trinity Mrs. Allen Hubbard, violinist, played not only the obligato to Mendelssohn's "O Rest in the Lord," but also these solos: Berceuse, Järnefelt; "Prayer," Martini; Sarabande, Bach. The choral selection was "How Lovely Is Thy Dwelling-Place," from the "Requiem," by Brahms.

The old order surely changeth! As an organ student during the last years of the '80s I was a member (without voice!) of the choir of the Church of the Immaculate Conception on Harrison avenue. Very many of the present generation have never heard of this church. At that time, and for twenty years thereafter, as had been the case for twenty years before, it was noted for having the finest music in the country, and strangers who were hard to convince were compelled to acknowledge that they had not heard any music in France and other countries that surpassed it. As a young fellow it was well worth a six-mile walk Sunday after Sunday to hear the great masses by Haydn, Mozart, Hummel, Beethoven and Gounod, besides a long list of lesser works in motet form. More than 2,000 persons were crowded into the building to listen to wonderful organ accompaniments by George E. Whiting, Edward G. MacGoldrick, his pupil, and others before their day. All high festivals were solemnized by the supplementary accompaniment of a fine orchestra. The chorus was large.

The new order now dispenses with "solemn high" except on a few festivals each year. The people no longer fill the building. The choral music has been greatly simplified to meet new conditions. The organist and choirmaster, Joseph Ecker, is very capable and has accomplished good work with his small group of volunteer singers. He is also an excellent organist, and the organ is maintained in nearly perfect condition. On the festival of Trinity Sunday there was an interestingly sung "Missa Cantica." At the altar the ceremonial was very plain. The congregation numbered less than 200.

Trinity Sunday evening found a moderate number at the Church of the Advent. The gorgeous ceremonial

that was missed in the morning was here a great joy. The standard of music at this church has not materially changed during the last forty years. No one, of course, has been able to surpass S. B. Whitney's free accompaniments to the Psalter. He and George E. Whiting were preeminent in playing plain chant, and to older musicians their work at the organ will always remain a happy memory. Much attention has been given in the last few years to plain chant hymn-tunes at the Advent. Without notes in the pews the congregation finds no way to unite in the singing. On this particular Sunday evening the Magnificat and Nunc Dimittis were settings in E flat by J. E. West. The anthem was Stanford's "And I Saw Another Angel." At the close of the solemn procession there was sung with brilliancy and precision Stanford's Te Deum in B flat. On the Sunday in the octave of Corpus Christi there was a solemn high eucharist during which the ceremonial of the sanctuary was a great delight. A note on the Weekly Message read: "This is dear Mr. Stone's last Sunday as organist. Our best wishes go with him. The music of the parish has been much improved through his leadership. Mr. Frederick Johnson * * * has been appointed to the place Mr. Stone leaves. We welcome him with confidence and good cheer."

From various sources good things have been heard about the fine work Frederick N. Shackley has been doing at the First Congregational Church, Everett. The evening of June 5 there was a very elaborate concert program by his choir and solo voices, a reader and a violinist. Being wholly secular, it must have formed a good contrast to the work of the choir in church services. The lengthy program cannot be given in full.

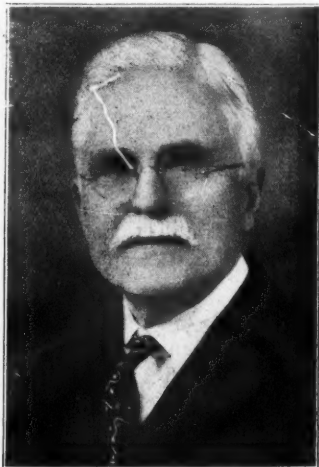
Schlieder Method for Children.

During the summer intensive courses which Frederick Schlieder will conduct in New York and Philadelphia from July 2 to Aug. 3 he will give a demonstration with four or five children showing that his method of creative musical instruction can be taught to children as well as to adults. A like demonstration was held in Boston. Mr. Schlieder was in Detroit from June 7 to 17, playing the dedicatory services on the four-manual Casavant organ installed in the new Boulevard Temple Methodist Episcopal Church. He is at present at Miss Sutor's School in Philadelphia, conducting his regular summer intensive course and giving a children's demonstration similar to the one which will be held in New York.

Emil Meurling Taken Ill.

Emil Meurling of Reynolds, Ill., known to many in the organ trade as a maker of magnets, etc., is at Rochester, Minn., where he is a patient of the Mayo clinic, expecting to undergo an operation. It is hoped that he will return to his activities in about a month.

Everett E. Truette



Everett E. Truette of Boston completed thirty years at the Eliot Congregational Church in Newton on Palm Sunday, as recorded in the Boston department of The Diapason at the time. At the morning service the occasion was marked by the playing of several of Mr. Truette's compositions and the church and choir expressed with beautiful flowers the regard in which their organist and choirmaster is held. In the evening four churches of Newton united with the Eliot Church choir in giving Rossini's "Stabat Mater." Mr. Truette not only is a nationally-known organist and composer, but has trained a large number of the organists holding important positions at the Hub.

Buy H. E. Wurlitzer Interest.

From the headquarters of the Rudolph Wurlitzer Company comes the announcement that Rudolph H. Wurlitzer and Fanny R. Wurlitzer have arranged to purchase the interests of Howard E. Wurlitzer and his immediate family in the Rudolph Wurlitzer Company. Howard E. Wurlitzer is retiring from active participation in the business of the company.

News from St. Louis

By DR. PERCY B. EVERSSEN

St. Louis, Mo., June 22.—Notable in local musical news is the conferring of the degree of doctor of music on Ernest R. Kroeger by the Denver College of Music June 12. For upwards of forty years, as pianist, organist, teacher and composer, Mr. Kroeger has been a leading figure in the musical life of St. Louis, and his many friends congratulate him on attaining this honorary degree.

Another popular organist obtaining recognition is Mrs. Frank Neal, of the Central Presbyterian Church, who successfully passed the examinations for the F. A. G. O. diploma in May.

Missouri chapter was well represented at the A. G. O. convention in Detroit. There were present Misses Titcomb and Mismar, Mrs. Gibbons, Charles C. Kilgen and Percy B. Eversden, all of whom report a delightful time.

Local composers had an inning at the last meeting of the Missouri chapter. The shining lights were E. R. Kroeger, William John Hall, Alfred Booth and Walter Wismar.

Mrs. Kriegshaber at Kingshighway Presbyterian has early demonstrated the necessity of an instrument commensurate with her ability and a new Kilgen organ will soon respond to the artistic touch of this talented musician.

We are glad to learn that Dean James T. Quarles of the state university has nearly recovered from a recent severe illness.

To Represent Frazee in Chicago.

The Frazee Organ Company of Everett, Mass., announces the appointment of a Chicago representative, George H. Clark, 244 Home avenue, Oak Park, organist and choirmaster at Grace Episcopal Church in Oak Park. Mr. Clark has obtained a contract for a two-manual to be built for the First Evangelical Reformed Church at Forest Park. This will be the first Frazee organ in the Chicago territory.

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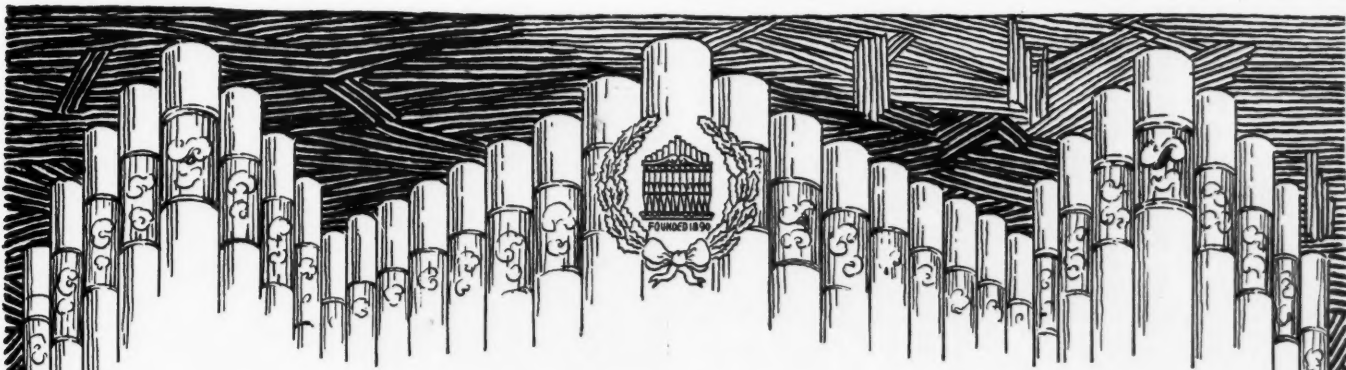
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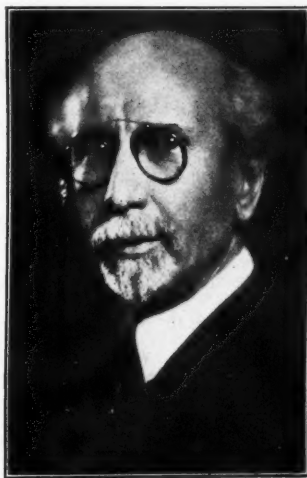
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Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., June 22.—The annual recital of St. Clements' choir was held in the church on May 24 under the direction of Henry S. Fry. The choir was assisted by the Musical Art Society of Camden, of which Mr. Fry is also director, and Rollo Maitland and Howard S. Tussey, organists. Mr. Tussey played the "Alleluia" and "In Paradisum" by Dubois. Mr. Fry played two prize-winning compositions for organ, the works of Ernest Douglas and Isabel Ferris. Mr. Maitland played "Christus Resurrexit" and a chorale by Vaughan Williams.

The Musical Art Society covered itself with glory in the singing of "Blessing, Glory and Wisdom" by Bach and "Were You There?" arranged by Burleigh. The church choir gave selections from Gounod's "St. Cecilia" mass and the "Ave Maria," by Bach-Gounod, with string and organ accompaniment. The performance of Holst's "Forty-eighth Psalm" for chorus, strings and organ was beautifully done, with Robert M. Haley at the organ.

Rollo Maitland gave a complimentary recital on the organ in his church to the Philadelphia Fraternity of Theater Organists and their friends Sunday night, May 27. The program included: Concert Overture in C, Holms; Pastorale, Maleingreau; Passacaglia, Bach; Allegretto, Lemmens; Third Chorale, Franck; "Will o' the Wisp," Nevin; "The Bells of St. Anne," Russell. An improvisation in the form of a symphony concluded the beautifully-played program. It was on themes submitted by J. McE. Ward, Otto C. Schmidt and H. S. Fry.

Installation of the light and color organ invented by Mary Hallock Greenewalt of Philadelphia in the Overbrook Theater has given the patrons of that house opportunity to see this interesting apparatus for the manipulation of lights which interpret the various moods of the music as it is played on the regular organ. Played much as a musical instrument, it produces beautiful combinations of color and forms on the screen. It illustrates vividly the harmonics of rhythm, form and color in a manner heretofore unknown.

The choir of St. Paul's Memorial Church repeated its annual music festival at the Sailors' and Soldiers' Hospital in the navy yard May 30. Louis R. Beck is the organist.

An organ recital was played by Adam Geibel in Fleischmann Memorial Baptist Church May 28 under the auspices of the Baraca men's Bible class. The Leeds & Northrup glee club, under the direction of William Uihorn, assisted.

Dedication of the four-manual Möller organ in the seminary of St. Charles Borromeo in Overbrook by Cardinal Dougherty took place Sunday, June 3. The recital followed the ceremony of blessing, and was played by Firmin Swinnen, who presented these compositions: Toccata and Fugue, D minor, Bach; Andante Cantabile of an old Italian melody, Nardini; Scherzo, Fourth Symphony, Widor; Allegro Vivace, Fifth Symphony, Widor; Largo, Dvorak; "May Night," Palmgren.

A chime set of fifteen bells, made by Meneely & Co. was presented to Northminster Presbyterian Church by the sons of William R. and Anna J. Nicholson, in whose memory they were given. The chimes may be played from the organ, electrically, or by the clavier in the tower. Recitals were played by Andrew E. Meneely, president of the firm, on the afternoon and evening of June 3.

The Logan war memorial organ (Möller) in the Jay Cooke junior high school was dedicated June 6 with a recital played by Rollo Maitland. The presentation speech was made by E. J.

Laferty, president of the Logan Business and Improvement League, who gave the instrument, and William A. Rowen, president of the board of education, received the gift on behalf of the school.

Old Christ Church was the scene of a Bach recital on the evening of June 21. Several vocal soloists appeared in selections from the Magnificat. Harold Miklin, violinist, played the Sarabande in D and the Adagio from the E major Concerto. Asa S. Merrell, organist of the church, played the B minor Prelude and Fugue, three chorale preludes and an Aria in F on the organ.

Anton Brees, from Antwerp Cathedral, played an elaborate and artistic program on the forty-eight bells in the First M. E. Church, Germantown, June 14. Police stopped all traffic in the neighborhood during the recital.

The Orpheus male chorus of Easton, Pa., gave a special concert in Bethany Presbyterian Church Sunday evening, June 10. Forty voices under Ralph Leader sang "Begin, My Tongue," Berwald; "The Son of God," Nevin; "Grant Us to Do with Zeal," Bach; "Prayer of Thanksgiving," Kressman, and "Response," Robinson.

Frederick H. Bendig, Jr., assistant treasurer of the Philadelphia Saving Fund, died in the Wilkes-Barre Hospital on May 24 after a long illness. He was a devout lover of the organ and an organist of natural ability, and held the post of organist and choir-master at the Church of the Atonement for many years.

Lewis A. Wadlow, organist of St. Mark's, sailed for England June 13, to devote two months to the study of church music in the cathedral towns.

The annual spring concert of All Saints' Lutheran choir occurred on June 7 in the church. Charles H. Newson is organist and director.

The 251st anniversary celebration at Old Swedes' Church, where Miss Jennie M. Carroll is organist, took place on June 10. The principal organ numbers were: First Sonata, Borowski; Air and Variation, Symphony in D, Haydn; Toccata, Hesse; Reverie, Dethier.

Organ Man Is Sought.

The Rev. R. O. Brunk, pastor of the First Christian Church at Pine Bluff, Ark., writes to The Diapason as follows: "Churches and theaters should beware of a man giving the name of R. E. Lewis and representing himself to be an organ tuner. He is wanted in Pine Bluff, Ark., and Little Rock on warrants charging embezzlement, etc. He has a smooth line of talk, but does not complete his work and generally gives bad checks in the deal. Lewis is a young man of about 30 years, is about 6 feet tall, weighs about 150 pounds, has slightly curly hair, gray-blue eyes and a rather prominent nose, and makes a very good appearance. In case of identification, please notify Chief of Police A. L. Rotenberry of Little Rock or Chief of Police Peter Thompson of Pine Bluff, telegraphing at their expense."

Brooks Plays at Harvard Service.

Reynold H. Brooks, who before going to Paris for a period of organ study was a Chicago organist, presided at the organ June 17 at a memorial service in Appleton Chapel, Harvard College, in honor of the men of the class of 1918 who have died since the class, of which he was a member, entered college. Mr. Brooks is connected with the program department of the National Broadcasting Company in New York and is playing at the West End Presbyterian Church during the summer, in the absence of the organist in Europe.

Pupils of J. Warren Andrews, organist and director at the Church of the Divine Paternity, New York, gave a recital June 7 at the church. Those taking part were Mrs. M. Johnson, organist of the Union Baptist Church of Montclair, N. J.; Mrs. Leonard M. Miller and Miss Ruth N. McCollom.

John Harms



JOHN HARMS IS RECOGNIZED

Good Work at Historic New York Church Brings Honors.

John Harms, organist and choir-master of the historic Church of St. Peter's, in the Chelsea district of New York, has been giving an interesting series of musical services in this edifice during the past season. Mr. Harms has raised the standard of music at St. Peter's in splendid fashion during his stay there. Programs since the Christmas season included West's "The Story of Bethlehem," and, in order, Gounod's "Gallia," Mendelssohn's "Hear My Prayer," and Stainer's "The Crucifixion," which was repeated in Englewood, N. J., on Maundy Thursday, with St. Paul's choir of that city. At previous musical services St. Peter's choir was augmented by members of St. Bartholomew's choir.

On May 20 an elaborate program was sung with Frank Cuthbert, guest bass soloist from St. Bartholomew's, who sang "Biblische Lieder" of Dvorak. Other numbers on the program included the B flat Magnificat of Stainer, "He Watching over Israel," by Mendelssohn; "King All Glorious," Barnby, and Brahms' "How Lovely Is Thy Dwelling-Place," from "The Requiem," the program closing with the Cesar Franck "Psalm 150." Organ numbers were the first movement

from the G minor Sonata of Merkel and "In Thee is Gladness," Bach.

Mr. Harms passed his associate examination for the A. G. O. on May 24, with one of the highest marks awarded in New York. On the same evening as a pleasant climax the choir and congregation of St. Peter's tendered Mr. Harms a dinner in the parish hall, where he was presented with a handsome watch as a token of the esteem in which he is held. Many felicitous letters from prominent musicians were read.

R. Deane Shure's

Two recent anthems, "Here Bring Your Wounded Hearts" (J. Fischer & Bro.), and, "If on a Quiet Sea" (White-Smith), are being used extensively by Choir Conductors.

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Catholic Church Music

By ARTHUR C. BECKER

To the editor of this department it seems a deplorable fact that music in the Catholic schools is woefully behind that of the public schools. This holds good only in matters musical, as in other educational matters it has been proved time and again that the Catholic school compares favorably with the public school. Also it applies only to the parochial school, the Catholic institutions of higher learning having splendid courses in music, with professors of distinction on their faculties, and graduating pupils who are a credit to the soundness of their educational principles. In the parochial school, however, no such condition exists.

The reason the music in our schools is behind that of the public school seems to me to lie in a lack of efficient teachers trained especially in school music, and what is more important, when there are competent teachers there is an absence of systematic supervision.

The greater part of the teaching in our schools is in the hands of the religious communities—the sisters. The sisters in late years have made wonderful progress in music, and because of this progress it should be comparatively easy to provide our schools with well-trained school music teachers. All of the larger schools of music are offering courses in school music, and there are even now many sisters taking advantage of this opportunity, but if the mother houses of the various communities were made aware of the necessity for good music teachers, arrangements could be made for more sisters to take instruction in school music.

However, the great trouble with the present situation is that we have no supervisor of school music. To be a supervisor means more than being merely a teacher. Not every good music teacher will make a good supervisor, because this means special training, and also a special gift. To carry on this work successfully he not only must have the knowledge required of the music teacher, but must be endowed with executive ability and leadership. Many teachers may be splendid in training children, but cannot supervise the work of other teachers.

Music is essential in the lives of our people. Educators have realized this; hence the credit given to music in public schools.

To the public schools, teaching of music means but one thing—that of educating the child's taste for better music. To our Catholic schools it not only means that, but also the understanding of that which is most beautiful in that art and which is now and later to be employed in the service and praise of God in our services.

The first step to be taken is to procure competent teachers. This, as stated, will not offer much difficulty.

Since there are different communities—especially in the larger cities—each community should have its own supervisor. But the entire system to be carried on successfully must be under one superintendent. In cities as well as smaller towns where there are at least three Catholic schools this can be done. With some effort a capable superintendent can be procured. But by all means, for the sake of uniformity and success, the entire system of school music should be under one head—the music superintendent.

If church music is to be elevated to the standard where it should be, and so ardently desired by the authorities,

it can be done only through music teaching in our schools.

CHURCH MUSIC THE TOPIC**Interesting Conference in Beautiful Country Church at Oaks, Pa.**

Under the auspices of the commission on music of the Episcopal diocese of Pennsylvania, a sectional conference on church music was held at St. Paul's Church, Oaks, Pa., Saturday afternoon, June 2. St. Paul's is a small but beautiful country church, occupying a commanding location in the midst of grounds that have been made into a vast park and gardens. It serves a rural population, and this conference was arranged especially for the adjacent parishes in the neighborhood of Norristown and Phoenixville.

There were two addresses at the conference, which began at 3 o'clock, followed by a service at 4:30. Harold W. Gilbert, Mus. B., organist and choirmaster of Old St. Peter's Church, Philadelphia, and instructor in church music at the Philadelphia Divinity School, spoke on "The Development of the Musical Resources and Possibilities of a Parish." His address was a very interesting, helpful and practical one, covering such subjects as the relationship of the rector and choirmaster, the choice of good music for small choirs, the relationship of a choirmaster to his choir, methods of chanting and singing hymns. The second address was by the Rev. Herbert B. Satcher, vicar of St. Aidan's Chapel, Cheltenham, on "The Use of Descants and Faux-bourbons to make Hymn Singing more Interesting." The origin and meaning of these terms was explained, and the story of their revival in the present age was told. Their practical application to the music of the small church was demonstrated by St. Aidan's choir, which sang the tunes "St. Ann" and "Surrey," with Alan Gray's descants, then, with the entire assemblage singing, the tune "Rockingham" with descant.

At the service of evening prayer which followed, an address on "Music in Worship" was made by the Rev. N. Herbert Caley, rector of the church. He made a splendid plea for an improved standard of music in small parishes. The service was sung by the combined choirs of St. Paul's and St. Aidan's. The Magnificat and Nunc Dimittis were the George J. Kimmins setting in E flat. Woodward's "Comes at Times a Stillness" was sung after the third collect and Mendelssohn's "How Lovely Are the Messengers" after the address. Mrs. Tucker of St. Aidan's and Miss Gottwals of St. Paul's divided the playing of the service.

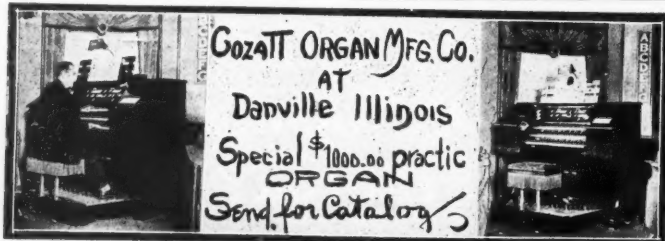
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Programs of Current Organ Recitals

Robert W. Hays, Green Bay, Wis.—Mr. Hays, organist of St. Paul's Methodist Church in Green Bay and prominent as an organist and pianist throughout Wisconsin, gave the opening recital on a two-manual Möller organ in the First Presbyterian Church of Oconto, Wis., June 1. His offerings were as follows: "Marche Religieuse," Guilman; Serenade, Rachmaninoff; "In Memoriam," Gordon B. Nevins; "Pavane Heroique," Franck; Lore, Third Violoncello Suite, Bach; Chorale Preludes, "My Inmost Heart" and "In Thee Is Gladness," Bach; Toccata and Fugue in D minor, Bach; Andante Cantabile, Fourth Symphony, Widor; Toccata from Fifth Symphony, Widor.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—Mr. Fairclough gave his last weekly recital at the University of Minnesota over the university radio station WLB, May 29, with the following program: Overture, "Tannhäuser," Wagner; "Evening Star," ("Tannhäuser"), Wagner; "In Summer," Stebbins; "In Olden Times," H. J. Stewart; Barcarolle, H. J. Stewart; Violin Fugue, Bach; "Dreams," Stoughton; Gavotte, Martini; March from "Aida," Verdi.

On June 19 Mr. Fairclough gave the first of a series of six recitals before the students and faculty of the summer session with the following program: Concerto in F, Handel; "A Song of Summer," Lemare; "Marche Champetre," Boeck; Toccata in C, Bach; Melody in E, Rachmaninoff; "The Squirrel," Weaver; "Spring," Hyde; Mountain Sketches, Clokey; "Finlandia," Sibelius.

On June 26 he played: "Variations de Concert," Bonnet; "Morning Mood," ("Peer Gynt"), Grieg; Serenade, Widor; Toccata and Fugue in D minor, Bach; "Ave Maria," Henselt; "Unfinished Symphony" (first movement), Schubert; "The Water Sprites' Frolic," Stewart; "April," Gaul; Symphony 2 (Andante, Finale), Widor.

Charles Galloway, St. Louis, Mo.—Mr. Galloway gave the dedicatory recital May 24 at Grace Episcopal Church, playing the following program: Concert Piece, No. 1, Horatio Parker; Gavotte in F, Martini; "Will o' the Wisp," Nevins; Variations on a Scotch Air, Dudley Buck; "In Springtime," Ralph Kinder; Elevation, Rousseau; "Marche Caracteristique," Guilman.

In his recital at Washington University on the afternoon of May 20 Mr. Galloway played as follows: Prelude and Fugue in G minor, Bach; Rhapsodie on Breton Melodies, No. 3 in A minor, Saint-Saens; Sonata in D minor (No. 5), Merkel; Spring Song, Macfarlane; Prayer and Cradle Song, Guilman; Third Nuptial March, Guilman.

Alice R. Deal, Chicago—Miss Deal has given the following noon radio programs under the auspices of Moody Bible Institute, of whose faculty she is a member:

June 20—Chromatic Fantasie, Thiele; Berceuse, Harris; Fugue in D major, Guilman; "Invocation," from Wedding March, Dubois; Scherzo, from Sonata in E minor, Rogers; Intermezzo, from Suite for Organ, Rogers; Chorale and Prayer, Gothic Suite, Boellmann; Toccata in G, Dubois.

June 22—Suite for Organ, Bartlett; "Legend," ("A Deserted Farm"), and Pastorale ("To a Wild Rose"), from Woodland Sketches, MacDowell; Pontifical March and Meditation, First Symphony, Widor; Finale, from First Symphony, Vierne.

Goodwin Goodwin, St. Paul, Minn.—Mr. Goodwin, municipal organist of St. Paul, gave a recital before the Minnesota Music Teachers' Association at the Central Lutheran Church of Minneapolis late in May. His program was: Second Legend, Bonnet; "Clair de Lune," Karg-Elert; Allegro Cantabile from Fifth Symphony, Widor; Andante from String Quartet, Debussy; "Pavane Heroique," Franck; "Told by the Camp Fire," Goodwin; "Les Heures Bourguignonnes," Jacob; Finale from First Symphony, Vierne.

Dr. Louis L. Balogh, London, Ont.—In a dedicatory recital at the Sacred Heart Church June 19 Dr. Balogh, organist and choirmaster at St. Peter's Cathedral, played the following program: Allegro from First Concerto, Handel; "Marche du Veilleur de Nuit," Bach; Bridal Song, Goldmark; "Moment Musical," Schubert-Bossi; Scherzo in D, Bossi; "Aria con Variazioni," Martini; "Marche Triomphale," Karg-Elert; Air, Karg-Elert; "Hymn to the Sun," Rimsky-Korsakoff; "Troika en Traineaux," Tschakowsky; "March of Victory," Moussorgsky.

Lillian Arkell Rixford, Cincinnati, Ohio—Mrs. Rixford presided at the organ in the home of Mr. and Mrs. R. K. Le Blond at a twilight recital June 14. Her numbers were: Two Movements from Sonata in A minor, Borowski; Canonet, Elliott; Prelude in E, Karganoff; "Vision

Fugitive," Stevenson; Allegretto in B minor, Guilman; "Within a Chinese Garden," Stoughton; Scherzo in D, Guilman; "Prayer" (by request), Stark; Adagio and Scherzo from Sonata in E minor, Rogers.

Abram Ray Tyler, Detroit, Mich.—At his recent eighty-second "quiet hour of music" at Temple Beth El Mr. Tyler played this program by American composers: "Distant Chimes," Frederick N. Shackley; "Legend of the Dunes" (new), Lily W. Moline; "Rex Gloriam," George Henry Day; Three movements of a Suite, Stanley T. Reiff; "Two Arabian Nights," R. S. Stoughton.

Miss Jennie Fry, Oskaloosa, Iowa—In a request program at the First Congregational Church April 15 Miss Fry played the following selections for which her auditors had asked: Andante (from Fifth Symphony), Beethoven-Gottschalk; "Warum?" Schumann-Nevins; Largo, Handel-Whitney; "Vere My Song with Wings Provided," Hahn; Andante (from "Symphonie Pathetique"), Tschakowsky-Shackley; "Les Rameaux," Faure-Westbrook; Largo (from "New World" Symphony), Dvorak-Shinn; "To the Evening Star," Wagner-Warren; "Will o' the Wisp," Gordon Balch Nevins; Andantino, Lemare; Cradle Song, Brahms-Parker; "Hymn of Glory," Yon.

Warren D. Allen, Stanford University, Cal.—In his recitals of the spring quarter, played in June at Stanford University, Mr. Allen has included these programs:

June 5—"Marche Nuptiale," Guilman; "Clair de Lune," Vierne; "Wedding Chimes," Chastey Hector; "Elsa's Bridal Procession" (from "Lohengrin"), Wagner; "Nuptial Benediction," Hollins; Overture, "Midsummer Night's Dream," Mendelssohn.

June 7—Overture, "Midsummer Night's Dream," Mendelssohn; Mountain Sketches, Joseph W. Clokey; "Told by the Camp-Fire," Hugo Goodwin; "Requiem," Sidney Homer; Summer Sketches, Lemare.

June 10—University string orchestra assisting: Prelude in D major, Bach; Solemn Prelude, H. Walford Davies; Quartet, "Savior, When Night Invades the Skies," Mendelssohn; Adagio from the Suite "L'Arlesienne," Bizet; Minuet, Bolzoni; Aria from the Suite in D, Bach; Two Chorale Preludes ("In Thee Is Gladness" and "The Old Year Now Hath Passed Away"), Bach; Quartet, "Savior, Breathe an Evening Blessing," Berwald; Epithalamie on themes from "Parsifal" (arranged for strings and organ by Gustav Sandström, Wagner).

The program of June 10 was the last of the season.

Parvin Titus, Cincinnati, Ohio—In his recent Sunday afternoon recitals at the Mariemont Memorial Church Mr. Titus has presented the following programs:

June 3—Sketch in F minor, Schumann; Chorale Prelude, "O God, Thou Righteous God," Karg-Elert; Pastorale, E. S. Barnes; Largo, Handel; Evensong, Baird; Sonata 3 (Allegro and Adagio), Guilman; "Ariel," Bonnet; Andante Grazioso, Dethier; Finale in D, Lemmens.

June 10—Sonata 2, C minor, Mendelssohn; Chorale Prelude, "O World, I e'en Must Leave Thee," Brahms; "La Nuit," Karg-Elert; Spring Song, Hollins; Two Pieces, Op. 29, Piere; Largo, "New World" Symphony, Dvorak; Chorale, Jongen.

June 17—Chorale Preludes, "Jesu, My Chief Pleasure" and "Hark, a Voice Saith, All Is Mortal," Bach; Sonata, A minor (Allegro and Intermezzo), Rheinberger; "Benediction," Dubois; Solemn Prelude, "Gloria Domini," Noble; Largo, Op. 2, No. 2, Beethoven; Intermezzo, Symphony 6, Widor; Evensong, Schumann.

At the residence of Mr. and Mrs. R. K. Le Blond June 21 Mr. Titus played: Allegro, Sonata in G, Elgar; Andante, "Grande Piece Symphonique," Franck; "Clair de Lune," Karg-Elert; "En Bateau," Debussy; Canon in E minor, Schumann; Scherzo in E, Gigout; "Carillon," DeLamarier.

S. Leslie Grow, A. A. G. O., San Mateo, Cal.—In a recital at the First Methodist Church of Burlingame, Cal., May 29 Mr. Grow played: "Sonata Cromatica," Yon; Symphony 5 (Allegro Vivace), Berceuse (Jocelyn), Godard; Minuet in G, Beethoven; Serenade, Schubert; Humoresque, Dvorak; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

Wilhelm Middelschulte, Chicago—In his Sunday afternoon recitals at Sacred Heart Chapel, Notre Dame University, Notre Dame, Ind., Dr. Middelschulte will play these programs in July:

July 7—Bach program: Chaconne in D minor; Sonata in F minor (assisted by the Rev. Aloys Mergl, violinist); "The Walk to Jerusalem" (transcribed by Fred

H. Griswold) and "I Cry to Thee, Lord Jesus Christ"; Goldberg Variations; Passacaglia in C minor.

July 14—Liszt program: "Intrositus"; Prelude and Fugue on B-A-C-H; Variations on a Theme by Bach (Crucifixus of the B minor Mass); "Angelus"; "Ave Maria"; Fantasie and Fugue on the Chorale "Ad Nos ad Salutarem undam," from Meyerbeer's "The Prophet."

July 21—American program: "Heroic Piece," Rossetter G. Cole; "At Evening," Buck; Elegy and Fugue on "Star-Spangled Banner," Florence Frumviller; Concertino for violin and organ, Aloys Mergl; "Idylle" and Fantasie and Fugue, William G. Schenk; Kyrie and Funeral Song, John J. Becker; Two Preludes, William Lester; "Moonlight," Cordelia Schellinger Pardee; "Agnus Dei," Theodore G. Stelzer; "Perpetuum Mobile" and Chromatic Fantasie and Fugue, Middelschulte.

July 28—Chorale in A minor, Franck; "Ave Maria" and "Benedictus," Reger; Prelude, Adagio and Fugue, Ramin; Variations on the Chorale "Glory to God," Busoni; Concerto in F major, Handel; Chorale Prelude, "Before Thy Throne I Now Will Come," Bach; Theme, Canon and Fugue, Thiele.

In opening a three-manual organ built by the Wangerin Organ Company for St. Simon's Catholic Church at Washington, Ind., June 4, Dr. Middelschulte played: Chorale, A minor, Franck; Pastorale, F major, Bach; Toccata and Fugue, D minor, Bach; Adagio (from Piano Concerto Op. 73), Beethoven; Canon, B minor, Schumann; Andante, A flat major (from Fantasie for a Mechanical Clock), Mozart; Sonata in C major (with cadenza by Wilhelm Middelschulte), Mozart; Allegro Cantabile (from Fifth Symphony), Widor; Bohemian Rhapsody, Smrz; "Dreams," Wagner; Funeral Song (from Two Chinese Miniatures), Becker; "Fantasie Tragique," Becker; "Perpetuum Mobile," Middelschulte; Passacaglia, D minor, Middelschulte.

Miss Elsie MacGregor, Indianapolis, Ind.—Miss MacGregor gave an interesting recital May 28 at the Third Presbyterian Church of Fort Wayne, Ind., playing organ compositions dating from 1500 to the present day. Her offerings were these: Forerunners of Bach: "Toccata per Elevazione," Frescobaldi; Prelude in D minor, Clerambault; Bach Period: Prelude in B minor, Bach; Classical Period: Larghetto from Concerto in G minor, Handel, and Minuet in D major, Mozart; Romantic Period: Finale from Sonata in F minor, Mendelssohn; Modern Period: "Adagio Triste" from "Sonata Cromatica," Yon; "Sketches of the City," Nevins; "Clair de Lune," Karg-Elert, and "Variations de Concert," Bonnet.

James Philip Johnston, F. A. G. O., Pittsburgh, Pa.—Mr. Johnston played the following program in a recital May 29 at the East Liberty Presbyterian Church: Overture to "Tannhäuser," Wagner; "Songe d'Enfant," Bonnet; Canon, James Philip Johnston; Gavotte from "The Temple of Glory," Rameau; "Carillon-Sortie," Mulet; "The Brook," Dethier; "Prayer," Jongen; "Marche Pontificale," from First Symphony, Widor.

E. A. Hovdesven, Mercersburg, Pa.—In his recital May 27 at the Mercersburg Academy Mr. Hovdesven presented the following program: Prelude in G minor, Rachmaninoff; Adagio in A minor, Bach; Intermezzo from "The Jewels of the Madonna," Wolf-Ferrari; Serenade in D minor, Schubert; "Aragonesa," from "Le Cid," Massenet; "Niebelungen" March, Wagner.

May 20 the program was as follows: "Hymn to Joy," Beethoven; "The Swan," Saint-Saens; "Gay but Wistful," Grainger; "Liebestraum," Liszt; Serenade, Chaminade; Toccata, Dubois.

Norman Landis, Flemington, N. J.—In a recital in which request numbers were played at the Presbyterian Church of Flemington June 5 Mr. Landis used the following selections: "Marche Pontificale" (from "Sonata Pontificale"), Lemmens; "In Paradisum," Dubois; Magic Fire Music from "Die Walküre," Wagner; "Marche Religieuse," Guilman; "Desert Sunrise Song" and "Morning Song," Norman Landis; "March of the Magi," Dubois; "Dawn," C. A. Sheldon; Toccata from Fifth Symphony, Widor.

June 7 Mr. Landis played this program to inaugurate the chimes presented to the Baptist Church of Flemington in memory of Emma Hill Stothoff: Vesper Processional, Harvey G. Gaul; "Moonlight," Ralph Kinder; "Ave Maria," No. 2, M. E. Bossi; "Christmas in Sicily," P. A. Yon; "When Shadows Lengthen," Norman Landis.

Edith H. Liedman, Brockton, Mass.—Miss Liedman of the First Lutheran Church gave the opening recital on the two-manual Frazee organ in the Swedish

Lutheran Church of Woburn, Mass., June 6, playing the following program: "Marche Solenne," Lemaigre; "Vision," Rheinberger; Prayer and Toccata ("Suite Gothique"), Boellmann; Nocturne, Miller; Toccata, Rogers; Spring Song, Hollins; Largo, Handel; "Marche de Fete," Claussmann.

Van Denman Thompson, F. A. G. O., Greencastle, Ind.—In a recital June 9 at DePauw University Mr. Thompson, in charge of the organ work at DePauw and well-known composer, played this program: Concert Variations, Bonnet; Chorale Prelude, "O Man, Bewail Thy Fearful Sin," Bach; "Echo," Bach-Karg-Elert; "Song of May," Jongen; Allegretto, Parker; "The Gypsy Girl," Jepson; "The Jugglers," Jepson; Berceuse, Vierne; "Sportive Fauns," d'Antalfy.

Ralph H. Brigham, Rockford, Ill.—Mr. Brigham, organist of the Second Congregational Church and the Orpheum Theater, gave a recital at the Masonic Cathedral May 25 for the Eastern Star, playing the following program: Overture, "Poet and Peasant," Suppe; "Land of the Sky-Blue Water," Cadman; Selection, "The Desert Song," Romberg; March, "Stars and Stripes Forever," Sousa; Fantasia on "My Old Kentucky Home," Lord; "Caprice Viennois," Kreisler; Grand Opera Bits, arranged by Rosey; Grand March from "Queen of Sheba," Gounod.

Paul C. Tonner, Collegeville, Ind.—Mr. Tonner, organist and music instructor at St. Joseph's College, gave a commencement organ recital on June 13 to a large audience in the college chapel. Among his offerings were included: Concert Overture in C, Hollins; Andante from Fifth Symphony, Beethoven; "Rippling Waters," Tonner; Finale from D minor Concerto, Handel; Reverie, Baldwin; Intermezzo, Mascagni; Toccata from Sonata No. 1, Tonner.

Ethel Whytal, A. A. G. O., Oakland, Cal.—In a recital at the vesper service in Mills College June 3 Miss Whytal played: Toccata and Fugue, D minor, Bach; Adagio, Godard; Scherzo, Dethier; Canonetta, Godard; "Chanson Triste," Tschakowsky; Intermezzo (Third Symphony), Vierne; Aubade in D flat, Johnson; Humoresque, Ward; "Joyous March," Lawrence.

Francis E. Aulbach, Chicago—The United West Side Episcopal Choir Association presented Mr. Aulbach, organist and choirmaster of the Church of the Epiphany, in a recital at his church June 10. Mr. Aulbach's program was as follows: Overture to "William Tell," Rossini; "In the Park," Hopkins; Minuet in G, Beethoven; "Canyon Walls," Clokey; Spanish Military March, Stewart; "Will o' the Wisp," Nevins; "March of the Priests" (request), Mendelssohn; "Pomp and Circumstance," Elgar.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Philharmonic Auditorium were: Prelude to "Lohengrin," Wagner; Andante from Symphony No. 5, Beethoven; "Love Song," Henselt; "Ave Maria," Bach-Gounod; Gavotte from "Mignon," Thomas; "The Guardian Angel," Piere; Triumphant March, Purcell; Grand Offertory, "The Choir Celestial" (dedicated to Dr. Hastings), Doud; Three Chorale Preludes (new), Hastings; "Caprice Heroic," Hastings.

Claude L. Murphree, Gainesville, Fla.—In his commencement recital program at the University of Florida May 27 Mr. Murphree played these numbers: Toccata in G minor, H. Alexander Matthews; "Carillon," DeLamarier; Passacaglia in C minor, Bach; "March of the Toys," Victor Herbert; Fantasia on "My Old Kentucky Home," J. E. W. Lord; "Sea Gardens," James Francis Cooke; "Sunshine" (Toccata), Firmin Swinnen.

Arthur Leslie Jacobs, Worcester, Mass.—In his half-hour of organ music at Wesley Methodist Church Thursdays at noon Mr. Jacobs has played:

May 31—Threnody, Lester; "Stillness of Night," Chubb; "Chant for Dead Heroes," Gaul; "A Tear" (arranged by Noble), Moussorgsky; A Familiar Hymn; Heroic Caprice, Bonnet.

June 7—Variations and Finale, "Jerusalem the Golden," Spark; Andante Cantabile (Fifth Symphony), Tschakowsky; "Oh, the Lifting Springtime," Stebbins; "At Dawning," Cadman; March ("Tannhäuser"), Wagner.

June 14—"Circe's Palace," Stoughton; Meditation ("Thais"), Massenet; "Fire-side Fancies," Clokey; Finale (Second Symphony), Widor.

Gertrude Ward Eggleston, Waverly, Iowa—In a recital at the First Methodist Church June 11 Mrs. Eggleston played: "Praeludium Festivum," Dialogue and Scherzo, from Sonata in G, Rene L. Becker; "Memories," C. Albert Scholin; "Perfect Day," Bond.

Programs of Current Organ Recitals

Charles F. Hansen, Indianapolis, Ind.—Mr. Hansen played the dedicatory recital on a three-manual organ (the program does not indicate by whom it was built), presented to Taylor University at Upland, Ind., by the class of 1928. The recital took place May 23 and Mr. Hansen's selections were: Fantasie in C major, Tours; Evensong, Martin; Prelude and Fugue in G major, Mendelssohn; "Cantilene Nuptiale," Dubois; Coronation March from "The Prophet," Meyerbeer; Sketches of the City, Nevin; Gavotte in F major, Martini; Allegro Symphonie, Salome; Prelude in D minor, Chaminade; Minuet, Boccherini; "In Summer," Stebbins; Andantino in D flat, Lemare; Concert Overture in E flat, Faulkes.

Mrs. D. C. Jackson, Washington, D. C.—Mrs. Jackson gave her twenty-second evening of "worshipful American organ music" at the Takoma Park Presbyterian Church Sunday evening, May 13. Every selection except one was originally written for the organ. The interesting list was as follows: Melody, Dawes; "Sea of Galilee," Shure; Andante from Third Sonata, Borowski; "The Swan," C. A. Stebbins; Chorale Prelude on "St. Anne," Noble; "A Memory," G. W. Stebbins; Intermezzo from "Symphonic Piece" (organ and piano), Clokey; Reverie, Dickinson; Two Sketches: "Daybreak" and "Vespers," Jackson; Grand Aria (organ and piano), Demarest; Caprice, Nevin; Pastoral, Rogers; "A Song of Consolation," Cole.

Rollo Maitland, Philadelphia, Pa.—In addition to playing three hymns on each program, Mr. Maitland played the following on Sunday evenings in May from station WOO, Philadelphia:

May 6—Torchlight March, Meyerbeer; "Dreams," Stoughton; Toccata from Fifth Symphony, Widor; "Chanson Triste," Tchaikovsky; Spring Song, Mendelssohn; Ballade and Polonaise, Vieuxtemps.

May 13—Allegro Symphonique, Day; Prelude in D flat, Chopin; "Chant d'Amour," Gillette; "Little Mother o' Mine," Burleigh; "Grand Choeur," Wheelton; Cavatina, Raff; "Songs My Mother Taught Me," Dvorak; "Marche Pontificale," Lemmens; "Mother Marchree," Ball.

May 20—Fantasie, Rheinberger; "To Spring," Grieg; "Narcissus," Nevin; Overture to "Egmont," Beethoven; Cantabile, Franck; "In a Chinese Garden," Stoughton.

May 27—Prelude and Fugue in B minor, Bach; Melodie, Friml; Serenade, Vienne; First Sonata (first movement), Borowski; Pastoral in G, Wachs; Nocturne in D major, Maitland; "The Heavens Are Telling," Haydn.

At the general convention of the New Church, held in Washington, May 14, Mr. Maitland played the following numbers: "Hosannah" (Chorus Magnus), Dubois; Cantabile, Franck; Chorale Prelude, "We All Believe in One True God," Bach; Canzonetta, S. M. Maitland; Concert Overture, R. Maitland.

On June 6 the following program was played to dedicate the Möller organ at the Jay Cooke Junior high school, Philadelphia: Concert Overture, Hollins; Serenade, Kinder; Fugue a la Gigue, Bach; "Kol Nidrei," Bruch; "Will o' the Wisp," Nevin; Largo, Handel; "Liebestraum," No. 3, Liszt; Improvisation on Patriotic and Camp Songs, 1776-1926.

Albert B. Mehnert, F. A. G. O., Erie, Pa.—In a recital at the auditorium of Edinboro College, Edinboro, Pa., May 26, Mr. Mehnert played this program: Triumphal March, Costa; Andante con moto, Calkin; Allegretto Grazioso, Tours; "Cantilene Nuptiale," Dubois; "Cortege," Debussy; Reverie, Saint-Saens; "Marche Pontificale," de la Tombelle; "Ave Maria," ("Otello"), Verdi; "Virgin's Prayer," Massenet; "The Sandman," Alden; Slumber Song, Schumann; Grand Chorus, Dubois.

Benjamin S. Moore, San Francisco, Cal.—Mr. Moore gave the Sunday afternoon recital at Leland Stanford University June 3. His program included: Adagio (Symphony 2), Widor; "Songe d'Enfant," Bonnet; Prelude to "Le Deluge," Saint-Saens; Spring Song, Lemare; "Clair de Lune," Karg-Elert; "Allegro Militaire," Wolstenholme.

Alice Harrison, Eagle Rock, Cal.—Miss Harrison, organist of the First Congregational Church, gave a recital the afternoon of June 3 at her church with the assistance of Perle Drese, violinist. The organ selections included: Scherzo

Symphonic, Faulkes; Evensong, Martin; "Melodie Mignonne," Gerald Frazer; Toccata in D minor, Gordon Balch Nevin; Songs arranged for organ by Alice Harrison: "Trees," Rasbach; "Diane," Rappee; "Songs My Mother Taught Me," Dvorak; and "The World Is Waiting for the Sunrise," Seitz; "At the foot of Fujiyama," Gaul; "Cortege Japonais," "A Japanese Sunset," Jessie L. Deppen; Festal Postlude, Schminke.

Ruth Frances Hope, Oklahoma City, Okla.—Mrs. Hope played this program at the Shrine Auditorium for the T. P. A. convention June 12: "Marche Heroique de Jeanne d'Arc," Dubois; "Legende," Higgs; "Sœur Monique," Couperin; Fugue in C, Bach; "Marche Nuptiale," Wachs; "Romance," Bonnet; "Norwegian Tone Poems," Torjussen; "Sea Gardens," Cooke; Concert Rondo, Hollins.

G. Criss Simpson, A. A. G. O., Joplin, Mo.—In a recital at the First Methodist Church June 10 Mr. Simpson played these

compositions on the Bennett organ; Allegro Vivace from Fifth Symphony, Widor; Andante Sostenuto from Gothic Symphony, Widor; Prelude and Fugue in G minor, Dupre; Chorale Preludes, "O Thou of God the Father" and "In Thee Is Gladness," Bach; "The Peaceful Valley," Cellier; "The Mill," Cellier; "Invocation," No. 1, Dallier; Capriccio from Third Sonata, Rogers; Love Song, G. C. Simpson; Finale from Sixth Symphony, Widor.

Richard C. Warner, Paterson, N. J.—Mr. Warner, organist of the First Baptist Church of Paterson and a pupil of J. Warren Andrews, gave a recital at the Church of the Divine Paternity in New York City June 12, presenting these offerings: Prelude and Fugue on the name B-A-C-H, Liszt; "Distant Chimes," Shackley; Trio Sonata No. 4 (Adagio, Vivace, Andante), Bach; "Across the Infinite," R. Deane Shure; Sonata, "Ninety-fourth Psalm," Reubke.

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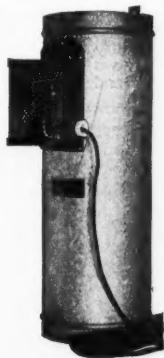
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The Stranger. R. H. Woodman

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Them Were the Days

By EDWARD BENEDICT

I remember the time the orchestra lights went out because the men played blue notes. A recent visit to Detroit recalled this and several other unforgettable episodes which occurred when I was working at the old Broadway-Strand Theater ten or more years ago.

The strike of the electric globes was the result of an old custom which I hope has long since been abolished. It is human nature to "kid" the other fellow when he makes a mistake and the boys at the Broadway would scrape their feet on the floor when a player was unfortunate enough to perpetrate a blue one. The long-continued friction of shoe-leather against insulated wires resulted in the breakdown of the latter, a sudden "short" and fifteen excited musicians yelling in unison for the house electrician.

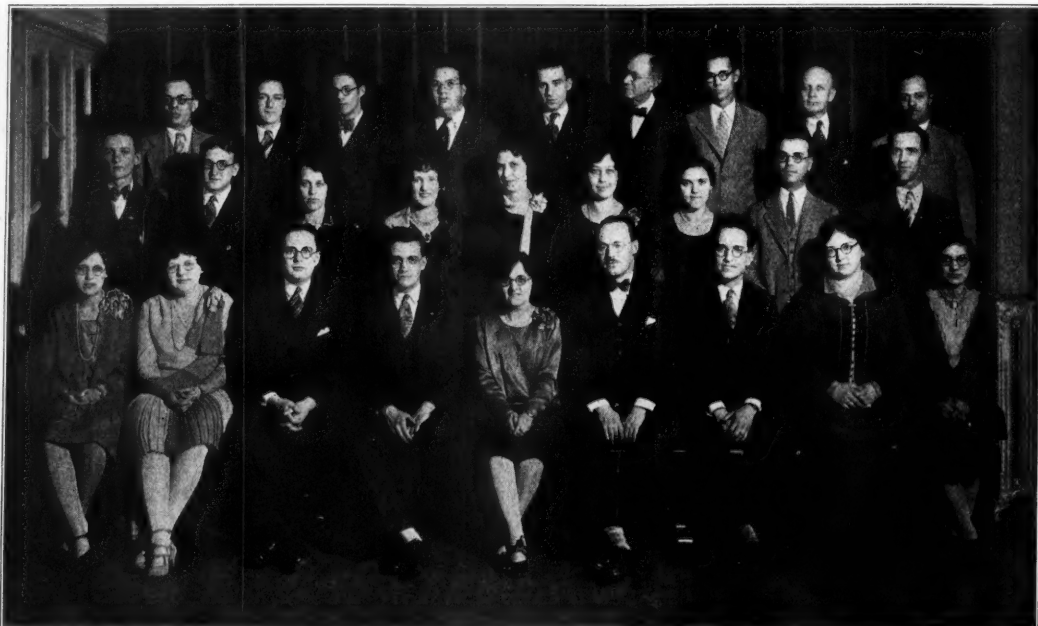
From my position at the organ console I could easily observe the byplay which went on among the musicians on the stage. It was not an uncommon occurrence to see Mac, the piano player, sneak stealthily from stand to stand in the string section during the orchestra's rest period. When the violins and violas were raised to the respective chins of the players the hoarse rattle of dried peas rolling around in resonant sound-chambers caused muttered imprecations. A near-tragedy was imminent when the flutist found his instrument anointed with a fortissimo brand of cheese.

Perhaps the most intriguing stunt the boys put on was the "weight-guesser." This was always staged near the switchboard and was inaudible to the audience until the climax. The presence of a stranger was required as chief actor in this little drama. The official weight-guesser would first offer to guess the weight of the victim and then proceed to feel of his arms in a highly professional manner, meanwhile giving him the once-over with a knowing eye. Before the official pougeage could be hazarded, however, the o. w. g. would request the privilege of lifting the subject off the floor. Grasping the unsuspecting fellow's hands and pulling them over his own shoulders he would lift him up like a sack of flour on his back. This was the signal for the rest of the orchestra to unsheathe the paddles which they had artfully concealed under their coats and belabor the victim lustily. The resounding whacks of the paddles and the curses of the unfortunate liftee were covered by a fortissimo passage on the organ.

Unlike conditions in many theaters, the orchestra and the organist worked hand in glove; a few minutes overtime playing by either one was graciously given and no questions asked. One night the orchestra did not come in to pick up the scenic at the appointed time. I played on, wondering what could possibly have detained them. Finally the concert master assembled a quorum and I went downstairs to rest. There I met the drummer and the 'cellist gravely shaking hands as blood poured from battered noses and what was left of shirts flapping in disconsolate tatters. As I applied peroxide to their wounds I got a fair picture of what had happened.

An argument had arisen between the leader and the first horn player about events then transpiring in Russia. Robert's Rules of Order were succeeded by those promulgated by the Marquis of Queensberry and after the first round it resolved itself into a battle-royal. The 'cellist came to the aid of the horn player, who was a co-religionist. Two on one is nigger-fun, so the drummer hopped in to help his friend the leader. This subsidiary battle ended with the drummer's standing on his head in an ash-can into which he had been thrust by the infuriated 'cellist. Folks who are unfamiliar with the ways of musicians cannot picture the venom which is aroused by these casual arguments, which are usually about the most abstruse subjects.

One cool day in early autumn the auditorium of the theater started to

Members of Reading, Pa., Chapter of the N. A. O.

fill with smoke and the pungent odor of burning pine irritated the eyes and noses of a panicky audience. The house fireman made an immediate investigation and found the smoke issuing from the orchestra room. It seems that the drummer, being chilled, had built a fire to warm his shivering shins, little thinking that the ventilating system would fill the house with smoke in a few moments.

The Broadway was unique in having the only piano in existence which did not have double sharps. At least Mac, the piano player, told the leader that such was the case when accused of missing one in a number.

The stage electrician was an arch-conspirator. He fixed up a "shocking-seat" in the ante-room off the stage which caused merriment for all but the one who was shocked. The innocent victim was enticed onto the charged area and when the current was turned on the ensemble chimed in with loud guffaws. Then the tables were turned. The electrician changed the wires so that all of the men touching the steel door to the room received the jolt instead of the intended victim. I'm sure the yells were heard blocks away when the spectators unexpectedly became the shockees.

In spite of the tom-foolery the old Broadway bunch did excellent work, and as I look back on the three years I spent there I cannot help realizing what a wonderful thing it was to be able to hear the cream of the classics played day after day by such skilled and routined musicians. The "movie" organist must ever turn to the orchestra for his inspiration and his success in playing is measured largely by his ability to register and play orchestrally.

The Electric Age in Music.

Belfast, Ireland, March 28, 1928. Editor of The Diapason: The electric age in music is with us. About half a century ago a brilliant genius in musical and electrical matters, the late Robert Hope-Jones, pioneered for conversion of the king of all instruments—the pipe organ—into an extremely mobile and noble servant of master musicians. Notable success, as shown in Mr. Bullis' fine articles in The Diapason, attended many of Hope-Jones' achievements. Equally noteworthy, I think, his failures were largely due to absence of electric gadgets required but then unobtainable. There are scores of thousands of fine gauge sundries and rarer solenoids available in our electric decades, but totally unknown or first reasoned into existence for organ builders by Hope-Jones. Finally, for reasons well known in "business as usual" organ building, Hope-Jones left Eng-

land for America. The year's turnover of electric pipe organs upon your side seems to be of several times more value than in the British Isles' similar industry of elite renown.

Of course, electric action gives greatest control and instantaneous touch and repetition from console to pipes, in every position, and over all distances. More adaptable to sites, it facilitates tonal resources for organists and as a "by-product" allows better cases. Electric action likely costs less and certainly weathers better than glue and leather or tracker-laths and lead-tubing even, dear at every price to foes of that typical inventor, "Hope-Jones"! (In Belfast Technical Institute I understand that the electric clocks represent a world-used invention of an eminent brother of the above-mentioned genius. This relative conspicuously challenged some calumniators of Robert Hope-Jones.)

Thanking you for kindly publicity where recognition of noble intent was so long due or overdue for the nineteenth century electrician-organist named Hope-Jones. Yours truly,
J. B. GRAHAM.

Boy Attracts Notice in England.

According to special correspondence of the Christian Science Monitor from Guildford, England, the appointment of Caleb Fawcett, 11 years old, to be organist of St. Martha's, the historic church in Surrey between Guildford and Dorking, calls attention both to a remarkable case of musical talent and

to a little church whose history and setting have few equals. Caleb is the youngest church organist in Britain. St. Martha's, like many European churches, occupies the crest of one of the highest spots in Surrey and is a landmark for many miles. Its site has been occupied by a house of worship as far back as Druid times. During the war its position was recognized as supplying such a mark for Zeppelins that the church was covered with trees for a camouflage.

Goes to Bloomfield, N. J., Church.

R. A. Church, at one time organist and choirmaster of St. Mary's Church, Edgbaston, England, later of the Second Presbyterian Church in Paterson, N. J., and of Christ Church in Ridge-wood, began his duties May 6 in a similar capacity at the First Presbyterian Church, Bloomfield, N. J. Mr. Church succeeds Miss Laura P. Ward, who had served the church many years.

Program of Broughton's Works.

A recital of original compositions of Russell Broughton was given at Warner Concert Hall, Oberlin College, on the evening of June 7 and was an event of an unusual nature. Professor George W. Andrews played Mr. Broughton's Sonata in D major for organ and the conservatory orchestra played his Suite for orchestra. The other numbers on the program were three folksongs transcribed for violin and piano and three songs.

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 Open Diapason, 8 ft., 61 pipes.
 Gross Flöte, 8 ft., 61 pipes.
 Erzähler, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Harmonic Flute, 4 ft., 61 pipes.
 Twelfth or Fifteenth, 2½ ft., 61 pipes.
 Tuba, 8 ft., 61 pipes.
 *Harmonic Flute, 8 ft., 73 pipes.
 *French Horn, 8 ft., 61 pipes.
 *Chimes, 25 tubes.

*Enclosed in Choir box.

SWELL ORGAN.
 Contra Melodia, 16 ft., 73 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Stopped Diapason, 8 ft., 73 pipes.
 Clarabella, 8 ft., 73 pipes.
 Salicional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Flauto Dolce, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Octave, 4 ft., 73 pipes.
 Flute Triangulaire, 4 ft., 73 pipes.
 Flageolet, 2 ft., 61 pipes.
 Dolce Cornet, 4 rks., 244 pipes.
 Contra Posaune, 16 ft., 73 pipes.
 Trompette Harmonic, 8 ft., 73 pipes.
 French Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Tremolo.

CHOIR ORGAN.
 Melodia, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Kleine Erzähler, 8 ft., 73 pipes.
 Flute d'Amour, 4 ft., 73 pipes.
 Nazard, 2½ ft., 61 pipes.
 Piccolo, 2 ft., 61 pipes.
 English Horn, 8 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 73 pipes.
 Corno di Bassotto, 8 ft., 73 pipes.
 Celesta (interchangeable with Great), 61 bars.
 Tremolo.

PEDAL ORGAN.
 Contra Bourdon (Bourdon ext.), 32 ft., 12 pipes.
 Bourdon, 16 ft., 32 pipes.
 Violone, 16 ft., 32 pipes.
 Octave (Open ext.), 8 ft., 12 pipes.
 Flute (Bourdon ext.), 8 ft., 12 pipes.
 Chimes (from Great), 25 notes.
 Voix Celeste (from Swell), 8 ft., 32 notes.
 Contra Melodia (from Swell), 16 ft., 32 notes.
 Melodia (from Swell), 8 ft., 32 notes.
 Posaune (from Swell), 16 ft., 32 notes.

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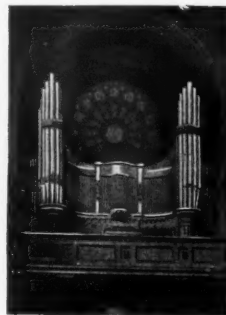
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The First Presbyterian Church at Salem, Ore., has placed with the Reuter Organ Company a contract for a three-manual instrument, to be installed in the large new church which is approaching completion. While the entire organ will not be installed at the present time, the console will be built complete and the organ arranged so that the remainder of the instrument can be installed without changes or moving. It is planned to complete the work at an early date.

Following is the stoplist for the complete instrument, with asterisks indicating the stops to be contained in the first unit:

GREAT ORGAN.

Open Diapason, 16 ft., 97 pipes.
 *First Diapason, 8 ft., 73 pipes.
 Second Diapason, 8 ft., 73 pipes.
 *Doppel Flöte, 8 ft., 73 pipes.
 *Gamba, 8 ft., 73 pipes.
 Octave, 4 ft., 73 notes.
 *Flute Harmonic, 4 ft., 73 pipes.
 Super Octave, 2 ft., 61 notes.
 Mixture, 3 rks., 183 pipes.
 Posaune, 16 ft., 97 pipes.
 Tuba, 8 ft., 73 notes.
 Clarion, 4 ft., 73 notes.
 *Chimes, 20 tubes.

SWELL ORGAN.

Contra Viole, 16 ft., 97 pipes.
 *Bourdon, 16 ft., 97 pipes.
 *Diapason, 8 ft., 73 pipes.
 Tibia Clausa, 8 ft., 73 pipes.
 *Stopped Diapason, 8 ft., 73 notes.
 Viole d'Orchestre, 8 ft., 73 notes.
 *Salicional, 8 ft., 73 pipes.
 *Voix Celeste, 8 ft., 61 pipes.
 Aeoline, 8 ft., 73 pipes.
 *Orchestral Oboe, 8 ft., 73 notes.
 Violina, 4 ft., 73 notes.
 *Flute, 2½ ft., 61 notes.
 *Flageolet, 2 ft., 61 notes.
 Cornopean, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 *Vox Humana, 8 ft., 73 pipes.
 Tremolo.

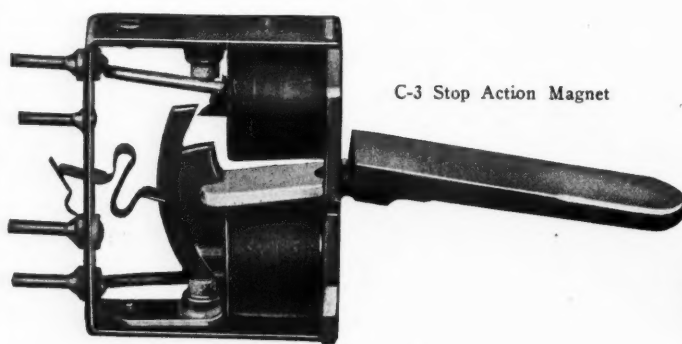
CHOIR ORGAN.

*Melodia, 8 ft., 73 pipes.
 *Dulciana, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 61 pipes.
 *Flute d'Amour, 4 ft., 73 pipes.
 English Horn, 8 ft., 73 pipes.
 *Clarinet, 8 ft., 73 pipes.
 Harp Celesta, 49 bars.
 Tremolo.

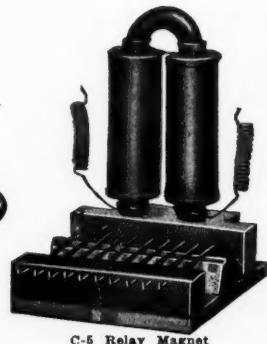
PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
 First Diapason, 16 ft., 44 pipes.
 *Bourdon, 16 ft., 32 pipes.
 Second Diapason, 16 ft., 32 notes.
 Contra Viole, 16 ft., 32 notes.
 *Lieblich Gedeckt, 16 ft., 32 notes.
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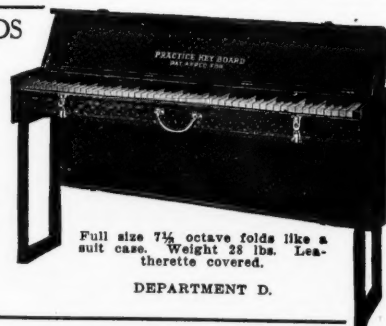
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Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., June 20.—On Trinity Sunday, June 3, Trinity Church became Trinity Cathedral of the Episcopal diocese of Pittsburgh. Alfred Hamer is organist and choirmaster.

At the evening service of inauguration, part of the choir was in the chancel and part in the gallery at the rear, and Mr. Hamer directed all from the console, which is in the chancel. The solo and echo divisions of the organ are in the gallery. The choir numbers were: Magnificat and Nunc Dimittis in E flat, Brewer; "How Lovely Is Thy Dwelling-Place," Brahms; "Te Deum Laudamus" in E flat, Hadley.

At St. Stephen's Church, East Liverpool, Ohio, May 22, an organization known as "The Elizabethan Singers," conducted by Alfred Hamer of Pittsburgh, gave an interesting program, consisting of both religious and secular numbers.

Arthur B. Jennings, Jr., gave a notable recital June 18 for the Western Pennsylvania chapter of the American Guild of Organists, at the Sixth United Presbyterian Church, where he is organist and director. The program was splendidly played from memory. The four-manual Austin organ has recently been altered, and is now much more effective. Mr. Jennings played: Allegro, from Second Symphony, Vienne; "Music of the Spheres," Rubinstein; Concerto in A minor, Vivaldi; Fugue a la Gigue, Bach; "Dreams," Wagner; "Divertissement," Vienne; "Entrance of the Little Fauns," Piere; Toccata, "Tu Es Petra," Mulet.

Contracts for Bennett Company.
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First Baptist Church, Fernandina, Fla., two-manual.

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HEINROTH GOES TO EUROPE**Granted Leave of Absence to Avoid Nervous Breakdown.**

Dr. Charles Heinroth, organist of Carnegie Music Hall, Pittsburgh, and one of the foremost organists of the country, has been granted a leave of absence, and departed for Europe late in May on the advice of his physician, to avoid a nervous breakdown.

In the ten days just before his departure Dr. Heinroth gave eight recitals, all different programs, in the following places: May 5 and 6, Pittsburgh (Carnegie Hall); May 8, York, Pa.; May 10, Camden, N. J.; May 11, Tyrone, Pa.; May 12 and 13, Pittsburgh; May 14, Glenshaw.

Dr. Heinroth is now in Germany and expects to resume his recitals at the beginning of the next season, Oct. 6. The present season is being finished by the following organists: John A. Bell, Arthur B. Jennings, James Philip Johnston, Charles A. H. Pearson, William H. Oetting and Julian R. Williams. Programs have included the following:

By John A. Bell, May 19—Prelude to "Lohengrin," Wagner; Pastorale in A major, Guilman; "Pilgrims' Chorus," from "Tannhäuser," Wagner; Largo from "New World" Symphony, Dvorak; Toccata from Fifth Symphony, Widor; "Liebestod," from "Tristan and Isolde," Wagner; "Hosannah," Wachs; "Morning," from "Peer Gynt" Suite, Grieg; Hallelujah Chorus from "The Messiah," Handel.

By John A. Bell, May 20—"Finlandia," Sibelius; "Reve Angelique," Rubinstein; "Marche Slav," Tchaikovsky; Largo from "Xerxes," Handel; "Lamentation," Guilman; "Chant Pastoral," Dubois; Offertoire in D minor, Batiste.

By Arthur B. Jennings, Jr., May 26—Finale in B flat, Franck; Chorale Prelude, "Be Glad Now," Bach; "Ballet of the Spirits," Gluck; Concerto in A minor, Vivaldi; Arabian Dance, from the Nutcracker Suite, Tchaikovsky; Andante Cantabile, from Fourth Symphony, Widor; Fugue a la Gigue, Bach; Two Children's Pieces, Casella; Finale to First Symphony, Vienne.

By Mr. Jennings, May 27—Toccata and Fugue in D minor, Bach; Andante Cantabile, Tchaikovsky; "Christmas in Sicily," Yon; "Songs My Mother Taught Me," Dvorak; Gigue, Bach; Prelude to "The Deluge," Saint-Saens; "Romance sans Paroles," Bonnet; "Indian Lament," Dvorak; "Suite Gothique," Boellmann.

By James Philip Johnston, F. A. G. O., June 2—Fantasie and Fugue in G minor, Bach; "Souge d'Enfant," Bonnet; Canon, Johnston; Gavotte, Rameau; "Priere," Jongen; Intermezzo, Callaerts; "Marche Pontificale," from First Symphony, Widor; "In Springtime," Hollins; "Paradise," Fibich; "Carillon-Sortie," Mulet.

By Mr. Johnston, June 3—Overture to the Occasional Oratorio, Handel; Springtime Sketch, Brewer; Adagio in A minor, Bach; Chorale, Jongen; "Lamentation," Guilman; Capriccio, Le-maigre; "Angelus du Soir," Bonnet; March from Third Symphony, Widor.

By Charles A. H. Pearson, June 9—Prelude and Fugue on the name B-A-C-H, Bach; "A Madrigal" (MS), Jawelak; Fantasy and Fugue, "Ad Nos, ad Salutem undam," Liszt; "The Concertina," Yon; Allegretto, Wolstenholme; Symphony No. 8 in B, Widor.

By Mr. Pearson, June 10—Concert Variations, Bonnet; "An Evening Melody," Crawford; Gavotte from "Circe," arranged by Ghys; Evening Song, Bairstow; "Carillon," Vienne; "At the Foot of Fujiyama," Gaul; Chorale No. 2, in B minor, Franck; "Evening Angelus," Bonnet; Finale from Fifth Symphony, Vienne.

By William H. Oetting, June 16—Theme and Variations, Bossi; "Carillon," DeLamar; Three Mountain Sketches; "Jagged Peaks in the Starlight," "Wind in Pine Trees," and "Canyon Walls," Clokey; "Elves," Spring Song, Bonnet; Sixth Symphony, Widor.

By Mr. Oetting, June 17—Festival Prelude, "A Mighty Fortress," Faulkes; Prayer from the "Jewels of the Madonna," Wolf-Ferrari; "Elfen-tanz," Johnson; Scotch Fantasia, Macfarlane; Sea Sketches; "In the Grotto," "Sea Nymphs," "The Sirens," "Neptune," Stoughton; Fountain Reverie, Fletcher; "In Summer," Stebbins; Andantino and "Divertissement," Vienne; Gavotte, Saint-Saens; Polonaise in A, Chopin.

By Julian R. Williams, June 23—Allegro from Second Symphony, Vienne; "Ave Maria," Arkadelt-Liszt; "Ronde Francaise," Boellmann; "Piece Heroique," Franck; "Clair de Lune," Karg-Elert; Prelude, Clerambault; Gavotte, Gluck; Sonata on the Ninety-fourth Psalm, Reubke.

By Mr. Williams, June 24—Suite in F, Corelli; Sonatina from "God's Time is Best," Bach; "Ariel," Bonnet; Chorale in A minor, Franck; "Meditation a Ste. Clotilde," James; Prelude and Fugue in G major, Bach; Prelude to "La Damselle Elue," Debussy; Toccata, Le Froid de Mereaux; "Variations de Concert," Bonnet.

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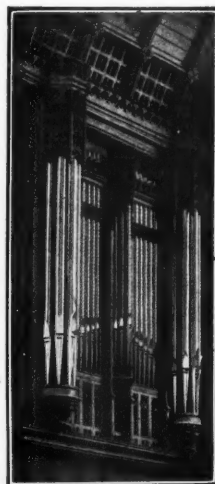
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Professor Horace Whitehouse will direct the church music courses at the summer session, at meetings of which a number of local authorities will lecture.

Van Dusen Club Reception.

The Van Dusen Organ Club held its annual reception and dance for members of the club and friends at the Chicago College Club on the evening of May 25. Mickey's ladies' orchestra furnished the music.

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Music in Museums

By CLYDE H. BURROUGHS
Secretary of the Detroit Institute of Arts
An Address before the American Guild of Organists at its Seventh General Convention

Instead of adhering closely to the theme assigned to me I merely use it as another excuse to talk about art in general, and by art I do not mean any particular expression of it, but the whole field of the arts, which includes painting, sculpture, music, the drama, the dance and poetry.

A few years ago there was not this broad conception of art. Instead, art was divided up into a number of pigeon-holes. In the pigeon-hole of the fine arts we put painting, sculpture and architecture; in the pigeon-hole of the applied or decorative arts we deposited things that were just as beautiful, but because they were useful we put them in a separate category. Another pigeon-hole contained the musical arts, another poetry, another the arts of the theater.

But, thank goodness, we are getting away from these arbitrary distinctions! In the installation of our museum we have broken down the barriers and the architecture, painting, sculpture and the household objects of a given period are all shown together. And I am not sure that in some instances the household arts are not superior to the fine arts of the same period. There is the closest relationship between the musical arts and the visual arts, and as an evidence of this we find musical terminology coming over into painting and sculpture, and painting terminology going over into music and poetry, and they are beautifully interchangeable and record a common experience.

Likewise in our art museums we have learned to introduce a touch of the drama here and there. We recreate a Gothic chapel with its original stained glass and its altar and in it we use the religious art of that period in such a way that it makes of it a living exhibit; or we take an old colonial house and literally rebuild it with all of its fine old interiors and its decorative detail, and in order to make it a little more potent in gripping the emotions of the people we put upon these interiors a façade and you actually enter the house by an old colonial doorway, and the art of our forefathers no longer consists of so many specimens to be looked at individually, but contributes its share to a stirring ensemble that makes us almost see the living inhabitants of colonial days.

What tangible excuse have we for the introduction of music in an art museum? To answer that question requires some elementary thinking as to what is art and what is the function of an art museum. From the many definitions of art we know that it has something to do with the pursuit of beauty, or that it holds the mirror up to truth, or that it is rhythmic or harmonic expression; but whatever is your favorite definition, I think you will all grant that art has to do with the emotions rather than with the intellect. It is something that touches us in our feelings and is of the heart rather than the head.

The primary business of an art museum, therefore, is to bring to the visitor aesthetic pleasure. One should go to an art museum in exactly the same holiday spirit that he goes to a drama or to an orchestral performance; otherwise it were better not to go at all. If people go to an art museum with the sole desire to acquire information about art—useful as that may be—they might better stay at home. In the presence of a pictorial work, just as in the presence of a good play, one should relax and let it hit you in the midriff of your emotions. One should sit down in front of a great painting, sculpture or artistic interior and let it take possession of you. It is not necessary to know about art; it is much more vital to have a feeling about it. If one goes to an art museum in this mood, he will learn to get something of the same pleasure and satisfaction out of it that he does when he goes to see a good play.

When I go to Orchestra Hall, as I frequently do, with only a layman's understanding of music, and I sit and enjoy the concord of sweet sounds that emanate from the instruments of a hundred musicians playing in unison, I do not bother my head about the technical side of it, nor do I worry because I have no knowledge of the score or of the composer.

An art museum should be approached in the same pursuit of pleasure. When one learns to enjoy works of art he will unconsciously use every avenue to acquire information about them that will heighten his appreciation. But whatever we do, we should not let the intellect build a wall between a work of art and our emotional reactions. Here, then, is the common meeting-ground between the musical and the visual arts. Fundamentally our reactions to them are exactly alike, or should be—an understanding of one will add to the enjoyment and appreciation of the other.

When we have gathered together, as we do in the period rooms of this museum, the paintings, the sculpture, the furniture, the silver, the textiles and all the numerous objects of the decorative arts, putting them in an architectural setting that more or less reflects the life of that period, we have shown only one-half of the picture. To visualize that period completely, we would have to install in such a room a little company of people in the dress of the period, a musician or group of musicians who would portray for us the music of that time, a poet who would read to us from the verse of that time and a company of players who would present for us a drama of that time; for the art of any age reflects the whole life of that period, and the same artistic impulse animates alike the painter and the wood-carver, the poet and the musician, the literature and the drama. How much better we understand the civilization of the past ages, with its wealth of artistic records, when we absorb it in this fashion through our senses as well as through our intellect!

It is not sufficient to build an art museum which shall bring enjoyment to the few who understand the principles of aesthetics, but it is incumbent upon us to do everything we can to bring to the lives of the many this new avenue of happiness, and if we can reconstruct and reassemble the arts of a given age so that they fairly speak to us, we open up the faculties of every man and woman, boy and girl, to the joys of artistic things.

Many art museums in America, having discovered this kinship between the arts, have in the past fifteen years introduced music as a laudable and legitimate part of their activities. They have not always done it well and they have not always knit the musical arts and the visual arts together as closely as they will in times to come.

Andrew Carnegie was a pioneer in visualizing this idea when in 1907 he combined under one roof at the Carnegie Institute at Pittsburgh the library, the music hall and the art museum, and I can only recount the pleasure that I experienced on several visits to that fine institution, when, after visiting the fine arts department for a time, I could sit down in a comfortable seat and listen to that fine organ presided over by Mr. Heinroth. How it refreshes one's jaded senses and sharpens his appreciation of beautiful things to divide an afternoon between the wealth of visual color and form and the equally opulent audible interpretations of the same thing!

In the Art Institute of Chicago, through the Goodman Memorial The-

ater, they have gone one step farther and introduced the drama devoted to those fine productions which the commercial theater is loath to touch, chiefly because the producers in whose hands the theater has fallen have not the capacity to understand and appreciate them.

The Metropolitan Museum of Art, with its orchestra by David Mannes, utterly chokes its great entrance hall Saturday evenings and most of the 7,000 people who come to hear the concerts remain to see something of the museum.

The Cleveland Museum of Art has a regularly-appointed curator of music on its staff and has installed a fine organ, and particularly in the past two or three years has given related and sequential programs of music.

The Detroit Institute of Arts began its musical activities in 1913, in conjunction with its popular Sunday afternoon lectures. Through the Chamber Music Society and other musical organizations of this city we were able to punctuate our lectures with suitable vocal and instrumental numbers, relating them wherever possible to the theme of the lecture. This worked so well that when we planned this new building we resolved that music should become a regular feature of our museum. We planned for this fine auditorium with its beautiful appointments and its comfortable seats and its four-manual Casavant organ just as carefully as we planned our other interiors, with a view to stimulating a sense of enjoyment in the people of this great municipality, everyone of whom has a possessive interest in it.

While we were considering the best plan for using this equipment, Dr. Francis L. York, the dean of the Michigan chapter of the American Guild of Organists, touched, no doubt, by the beauty of the building and by its numerous provisions for the enjoyment of the public, felt that he wished to contribute his bit toward so helpful an activity, and he volunteered to direct the musical activities of our first year without any compensation. We planned a series of organ concerts for Friday evenings and Sunday afternoons, so that visitors to the museum might have another pleasant impression added to the sum total of their enjoyment in coming to our building. Members of the Guild are the finest and most public-spirited group of people to be found anywhere, or Dr. York must have imparted to them something of his infectious enthusiasm, for not an organist in this locality declined to volunteer his services when called upon. Through the co-operation of the Chamber Music Society and other musical organizations these organ recitals were supplemented with other forms of music, which added a nice variety to the sixty concerts which were given.

During the greater part of the year the Sunday concerts were broadcast

over WWJ. We are not altogether sure of the value of the radio as yet. It has been my own experience at home that people prefer to listen to music rather than addresses. We have tried broadcasting some addresses by members of our staff, but my own experience leads me to believe that these are not as far-reaching as musical programs. If in conjunction with our Sunday afternoon concert the announcer reiterates between numbers, as he does, that this program is coming to you from the Detroit Institute of Arts, he calls the people's attention continuously to the Institute of Arts, and we are of the opinion that this reminder often leads a man and his family to pay a visit to the institution.

This year the mayor and the common council of the city of Detroit, encouraged by the success of our musical activities, have given us an appropriation which will enable us to do our work more thoroughly and consistently and to place it on a higher standard than ever before. We want a curator of music who will think out his musical activities as consistently as any of our curators of art, one who will make his musical program knit in with the museum activities as a whole. We want this auditorium to supplement what we are doing in our period rooms, to give to the people of Detroit the other half of the artistic picture that is not on display there.

The primary business of an art museum is to stimulate the consciousness of the visitor to the enjoyment of beautiful things and we want to do it in such a logical way that those who wish to extend their knowledge in the field of the fine arts will have an opportunity to do so. It seems to me that our musical programs can be just as sequentially arranged as our period rooms. I hope that the curator of music in this museum will be able by the spoken word to lead his auditors up to the doorway of a musical epoch, explaining what will be found beyond the portals and then through the keys of the organ make them hear the finest works of the great masters of that epoch, relating the music, if possible, to a period room in the adjacent part of our building.

This may be too high an ideal and difficult of accomplishment. There are those who will point out the monotony of having a whole musical program limited in its range to one kind of music or to the several contemporary composers of an epoch or movement, but what such a program lacks in contrast and sparkle and variety, it will make up in soundness of impression. I am not sure but that in this age of the radio, with its never-ending programs rapidly switching from one thing to another, with its fleeting and fragmentary musical impressions, a large number of people will find it a relief to dwell with one kind of music long enough to get acquainted with it.

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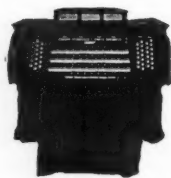
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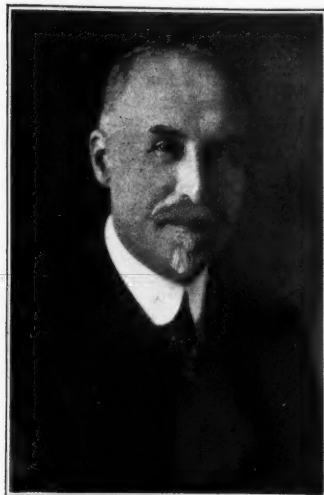
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Karl Buselmeier



Karl Buselmeier, new Southern district manager for the Welte organ division of the Welte-Mignon Corporation, was born in 1871 in the old city of Karlsruhe, Germany. At the age of 15, after leaving high school, he was apprenticed to a music dealer in that city. After a few years he went to Berlin, where his interest in music and musicians was fostered and directed by the numerous opportunities Berlin afforded for study, appreciation and acquaintance with Europe's most brilliant musicians. It was there he met most of the great men in the world of music. Among his friends were Hans von Bülow, Moritz Moszkowski, the Scharwenka brothers, Mme. Carreno, Brahms and Albert Becker, who was organist in the Dom Kirche and professor in the Royal Institute for Church Music. Thus steeped in musical traditions, he came to America in 1892 to take charge of the foreign department of Otto Sutro & Co. of Bal-

timore, at that time the largest sheet music and musical instrument house south of Philadelphia. In 1909 M. P. Möller of Hagerstown engaged him as a salesman, and he was a Southern representative until June of this year, when the Welte organ division of the Welte-Mignon Corporation appointed him district manager for Maryland, Virginia, North Carolina and the District of Columbia. His thorough knowledge of musical affairs has gained him friends all through the South.

CARDINAL DEDICATES GIFT

Swinnen Plays Four-Manual Möller at Philadelphia Seminary.

Before a congregation of more than 1,000 people Cardinal Dougherty, archbishop of Philadelphia, on June 7 dedicated the four-manual organ built by M. P. Möller for the student chapel of St. Charles Borromeo Seminary at Overbrook, Philadelphia. The scheme of this organ appeared in The Diapason May 1, 1927. The organ is the gift of Mr. and Mrs. Albert M. Greenfield, prominent Philadelphia Jews, in honor of Judge Monaghan, district attorney, and was presented in recognition of his humanitarian work in the city. Both donors and Judge Monaghan were present.

Simplicity marked the dedication of the instrument, the initiatory recital on which was given by Firmin Swinnen.

Cardinal Dougherty, in accepting the organ, said: "Neither fire nor sword nor persecution has been able to break the spirit of the Jewish people, nor have they ever lost either their consciousness of race or their brotherly love. The enormous results of Jewish charity campaigns in this city may well serve us as models."

Calling music the demonstration of law and order in the realm of sound, Cardinal Dougherty added: "It is appropriate that this organ should be dedicated to the illustrious fellow citizen whose life has been dedicated to the preservation of law and order, Judge Monaghan. It is a memorial of what he has done for the community as well as to the generosity of Mr. and Mrs. Greenfield."



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PENNSYLVANIA HOSTS ATTEND CONVENTION

FINE PROGRAM AT READING

Meeting of Pennsylvania Council,
N. A. O., Brings Out Interesting
Recitals and Other Events—
President Wolf Taken Ill.

The Pennsylvania state council of the N. A. O. held its eighth annual convention in Reading May 20, 21 and 22. The opening feature of the program Sunday was a series of musical services under the direction of members of the Reading chapter in their churches. At 3 o'clock in the afternoon, at Trinity Lutheran Church, an organ recital played by members of the chapter was transmitted over radio station WRAW. Myron R. Moyer, president of the chapter, made the introductory remarks and announcements of the program, which follows: "St. Cecilia," Grison (Dr. Walter A. Heaton, Memorial Methodist Episcopal Church); "Aubade," from "Pieces de Fantaisie," Vienne (Harry D. Berlin); "Burlesca e Melodia," Baldwin (Rhea E. Drexel, St. Luke's Lutheran Church); "Love Song," Nevin (Ira M. Ruth, Salem United Brethren Church); "Finlandia," Sibelius (Marguerite A. Scheifele, Lutheran Church of the Holy Spirit); "A Cloister Scene," Mason (William H. Hollenback, Bausman Memorial Reformed Church); Toccata, Halsey (Earl A. Bickel, St. Matthew's Lutheran Church); Caprice, Sturges (Carroll W. Hartline, Trinity Lutheran Church); Finale from Third Sonata "Da Camera," Peace (Harold E. Bright, St. Barnabas' Episcopal Church).

Monday was observed as "Reading day," the feature being a testimonial dinner to Dr. William A. Wolf, president and founder of the Pennsylvania council. By reason of sudden illness Dr. Wolf was unable to be present. Myron R. Moyer, president of Reading chapter, presided. The Rev. Thomas W. Dickert, D. D., pastor of St. Stephen's Reformed Church, opened the meeting with prayer. The Rev. Daniel J. Wetzel, pastor of the First Reformed Church, gave a brief survey of "The Relationship of Music to Church Worship."

In the evening, at St. Stephen's Church, the Rev. Thomas W. Dickert, D. D., delivered an address of welcome, to which, in the absence of Dr. Wolf, Dr. Walter A. Heaton, first vice-president, responded and officially opened the convention. Dr. Heaton paid a tribute to Dr. Wolf for his untiring efforts to advance the cause. This was followed by a recital of organ music by Charlotte Mathewson Lockwood of New York City, guest recitalist. The program follows: "Marche Pontificale," from Symphony 1, Widor; "Ave Maria," Arkadelt; "Anna Magdalena's March," Bach; "The Bells of St. Anne de Beaupre," Russell; "Rosace," from "Esquisses Byzantines," Mulet; Allegro Moderato, from "Storm King" Symphony, Dickinson; "Goblin Dance," Dvorak; "A Song of Dawn,"

Torjussen; "Rhapsodie Catalane," Bonnet.

Tuesday visiting organists poured into the city in observance of "Pennsylvania day," which featured three concerts in local churches, a residence organ recital, a demonstration of theater playing, a banquet and a business session, with election of officers.

For the opening session Paul C. Bailey, organist of the Hollywood Theater, Pottsville, presided at the console in Loew's Colonial Theater, playing the feature picture and news reel. Following this program organists and their guests were transported to "Stone Manor," the residence of Isaac C. Eberly, where a recital of synchronized music was played on the reproducing organ, concerted music for pianoforte and organ by Earle W. Echternacht, dean of the department of music at Irving College, and Clarence E. Heckler, Harrisburg, and a demonstration of the art of improvisation in accordance with symphonic form by Rollo F. Maitland of Philadelphia. The program follows: "Unfinished Symphony," first movement (Allegro Moderato), Schubert; "In a Monastery Garden," Ketelbey (as played by Clarence Eddy); pianoforte and organ, "Symphonic Piece," Clokey (Earle W. Echternacht at the piano and Clarence E. Heckler at the organ); "The Bells of St. Anne," Alexander Russell (played by the composer); "Grand Choeur" in D, Guilmant, and improvisation on a given theme, Rollo F. Maitland.

From the Eberly residence the organists and guests were conveyed to St. Stephen's social-room, where luncheon was served, followed by a brief business session, including reports of officers and committees and the appointment of the nominating committee.

At 3 o'clock Ernest White, organist of St. George's Episcopal Church, Flushing, Long Island, played an excellent program in his delightful style. The program follows: Toccata on "Pange Lingua," Baisstow; "Meditation a Ste. Clotilde," Philip James; Allegro, First Trio-Sonata, Bach; "Divertissement," Vienne; "Cortege et Litanie," Dupre; "Soeur Monique," Couperin-Farnam; "The Legend of the Mountain," Karg-Elert; Allegro Moderato, Fourth Concerto, Handel; Reverie on the tune "University," Harvey Grace; "Sunrise," "Hours in Burgundy," Jacob; "Variations de Concert," Bonnet.

At 4:30 a public service was held at the First Reformed Church, which included a solo choir of 125 voices, under the direction of Myron R. Moyer, with J. William Moyer as accompanist. The program follows: Organ Prelude, Intermezzo from Symphony 6, Widor (Eleanor L. Fields, Norristown); chorus, "O Glad-some Light," Arkhangelsky-Norden (a cappella); organ, Concert Overture in C minor, Hollins (C. Marie Kantner, Pottsville); pianoforte and organ, Tone Poem, Liszt (Earle W. Echternacht at the piano and Clarence E. Heckler at the console); address, "The Significance of Music in Church Worship," the Rev. D. J. Wetzel; chorus, "Glorious Is Thy Name," Mozart; Benediction and Amen; postlude, "Etude Symphonique," Bossi (Violette

E. Cassel, Harrisburg).

At 6 o'clock a brief business session was held at which the following officers were elected: President, William A. Wolf, Mus. D., Ph. D., Lancaster; first vice-president, Frank A. McCarrall, Harrisburg; second vice-president, Walter A. Heaton, Mus. D., Reading; secretary, William Z. Roy, Lancaster; treasurer, Charles E. Wisner, Lancaster. These officers, with the following, constitute the executive committee: Henry S. Fry, Philadelphia; Charles Heinroth, Mus. D., Pittsburgh; Mrs. W. P. Strauch, Pottsville; Charles W. Davis, Easton; Mrs. Isabel P. Fuller, Bethlehem; S. Wesley Sears, Philadelphia; Mrs. Lila M. Davis, Easton; Charles M. Courboin, Philadelphia; Rollo F. Maitland, Philadelphia; Ernest H. Artz, Reading; George Benkert, Lancaster; Alfred C. Kuschwa, Harrisburg; Walter de Prefontaine, Norristown; Mrs. Harriet W. Nicely, Williamsport. Other members of this committee include: Dr. John McE. Ward, Philadelphia, and the following chapter presidents: Richard M. Stockton, Lancaster; Paul C. Bailey, Pottsville; Miss Violette E. Cassel, Harrisburg; Miss Eleanor L. Fields, Norristown; Myron R. Moyer, Reading; Gordon Brearey, Williamsport; also the following resident presidents: William R. Lantz, Chambersburg; Herbert Gernert, Allentown, and Harry F. Faber, Altoona.

Following the business session a banquet was held in the social-room of St. Stephen's Reformed Church. J. Francis Cooke, editor of the Etude, was the guest of honor on this occasion and he stressed the thought of how "musicians should convince the business world that music is not a toy, or a cosmetic, but something invaluable."

"Too often," he continued, "we work in the wrong channels, we try to convince people who are music-lovers that a musical training is a real asset." Quoting Dr. Charles Eliot of Harvard University, who said: "Music is the best mind-trainer of all," Dr. Cooke cited such men as Mussolini, Einstein, Vice-President Charles G. Dawes and

Speaker Nicholas Longworth, all of them "thinking men," who are also ardent students of music and excellent performers on their chosen instruments. The speaker further said: "With the radio and electrical contrivances that have been invented, musicians are wondering how quickly the musical profession will wane. Music is by far more modern than painting, and that phase of art is bound to survive, and so will those who have served music and helped it gain recognition."

Rollo F. Maitland, another guest of honor, responded with a brief talk, lauding the accomplishments of Dr. Wolf as head of an organization which under his guidance has done much for organists throughout the state.

The closing event of the convention was a recital of organ music by representatives of the American Organ Players' Club and chapters affiliated with the state council. The program follows: Allegro Appassionato, from Sonata 5, Guilman (James C. Warhurst, Philadelphia); "La Fileuse," Raff-Heinroth, and "Hosannah," Dubois (George B. Rodgers, Lancaster); Sketch in F minor, Schumann, and "Under the Starry Heavens," Karg-Elert (Alfred C. Kuschwa, Harrisburg); Allegro from Sonata 1, Borowski, and "Processional," Moussorgsky (Caroline L. Schlater, Norristown); Concert Overture in A major, Maitland (Earl W. Rollman, Reading); Chorale and Fugue, Wesley, and Berceuse, Faulkes (Thomas Challenor, Williamsport); Chorale Prelude, "Nun komm, der heiden Heiland," Bach, and "Piece Heroique," Franck (Frank A. McCarrall, Harrisburg); Pastorale, Widor, and Prelude and Fugue, Buxtehude (John H. Duddy, Jr., Norristown); Intermezzo, Newmeyer, and Finale, from Symphony 1, Vienne (Forrest R. Newmeyer, Philadelphia).

President Henry Hogans of the Geneva Organ Company, Geneva, Ill., announces that he has appointed C. E. Haskell superintendent of the factory. Mr. Haskell formerly was in the service of the Estey Organ Company at Brattleboro, Vt.

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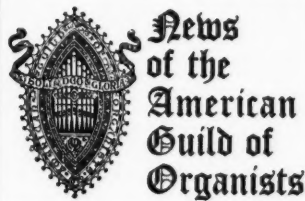
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[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

District of Columbia.

A most interesting and profitable year has just closed for the District of Columbia chapter. The roster of members has steadily increased until we now number 119. The attendance at the monthly business meetings has more than doubled, our popular and genial dean having offered us most attractive bait in the way of program features, followed by a social hour, including refreshments.

The annual banquet, held this year on the occasion of the seventeenth birthday of the chapter, was a most enjoyable affair, guests present being Warden Sealy, Oscar F. Comstock, Mr. and Mrs. Rollo Maitland, Mrs. Mills and Mrs. Grace Widney Mabey of the National Federation of Music Clubs, members of the Chesapeake chapter and representatives of the press.

Of special interest during the year have been the recital programs offered by Mr. Maitland at the Church of the Epiphany Dec. 15, Miss Glennan at St. Patrick's Church Feb. 20, Palmer Christian at Grace Lutheran Church April 24, Miss Edith B. Athey at Hamline M. E. Church May 14 and Mr. Johnson at All Souls' Unitarian Church May 22.

At the monthly business meetings two papers, the first on "Carillons" and the second on "Christmas Carols," have been presented by the registrar, Mrs. John M. Sylvester, a reading of Beethoven's Fifth Symphony, arranged for piano, four hands, was given by Mr. Karr and a talented pupil, a series of discussions on "Ethics from the Organist's Standpoint" and on qualifications for membership in the local chapter have been led by Mr. Atwater and a round-table for the discussion of worthwhile anthems has been in charge of Mrs. Sylvester. The last-named feature has proved of sufficient interest to be continued next year. At the May meeting anthem lists were presented by Miss Wines of Kellar Memorial Lutheran Church and Thomas Moss of the Calvary Baptist Church, while at the June meeting the choir of the Epworth M. E. Church South, under the direction of Herbert Aldridge, with Mrs. Frank A. Frost at the organ, gave the following selections as their contribution to the growing interest in anthems: "Seek Him That Maketh the Seven Stars," by Rogers; "Come Unto Him," Matthews, and "Thine, O Lord," by Macfarlane. It is planned to compile a list of the best anthem literature for the use of Guild members and for any others who might care for such help. The round-table next year will include discussions on organ material suitable for use as preludes, postludes, etc., in keeping with the dignity of church services, and the value of organ music as a factor in such programs.

Early in the year a series of lessons on "Modulation" was given to the chapter by Edgar Priest. These were intended primarily for those who were interested in the Guild examinations, but were of great stimulation and help to all who attended.

The formation of the Guild chorus, under the direction of Otto T. Simon, has been an achievement of distinction. This chorus now numbers about seventy voices and will be a valuable adjunct to the recital programs.

A list of substitute organists has been prepared and mailed to the clergymen of the city, for use at their pleasure.

The May business meeting was held in the hospitable parlors of Calvary Baptist Church, and at the close of the business session, Thomas Moss, organist of the church, introduced the

recently-installed Möller organ in a brief recital, playing the Suite in B minor by Ernest Douglas, which won the N. A. O. Kilgen prize last year.

At the close of the last meeting for the season, held June 4 at the Church of the Epiphany, Eugene Stewart, assisted by Miss Caroline Manning, contralto, gave the following delightful program: Toccata in C major, Bach; contralto solo, "Sheep and Lambs," Homer; "Legend of the Mountain," Karg-Elert; contralto solo, "The Virgin's Lullaby," Wilkes; Overture to "The Magic Flute," Mozart.

Chapter officers elected for the coming year are: Dean, Rolla G. G. Onyun; sub-dean, J. Edgar Robinson; secretary, Mrs. Frank A. Frost; treasurer, Mrs. George E. Warfield; registrar, Mrs. John M. Sylvester.

Mrs. JOHN M. SYLVESTER.

San Diego Honors Stewart.

The San Diego chapter gave a large dinner at the University Club recently in honor of the birthday of Dr. H. J. Stewart, municipal organist. Twenty guests and members of the local chapter sat down together. The long table was tastefully decorated with bowls of roses and fern. Speeches were made by Royal A. Brown, F. A. G. O., sub-dean of the chapter, who presided in the absence of the dean; by the Rev. Charles T. Murphy, chaplain of the chapter, and also by the guest of honor.

The evening was spent in a happy manner. A large birthday cake was introduced and the guest was the recipient of many congratulations and good wishes.

Dr. Stewart has been actively associated with the Guild for many years, being one of the original group of founders. His connection with the San Diego chapter has been a happy one, and his services have added much to the effectiveness of its labors. He has three times served as dean and at the present time is dean-elect. He has been a resident of San Diego for thirteen years, coming first as official organist of the exposition in 1915 and remaining as municipal organist. His daily recitals over this long period have played a great part in the formation and improvement of musical tastes and ideals in San Diego.

Northern Ohio.

On Sunday, May 13, at St. John's Church, Youngstown, Ohio, under the auspices of the Northern Ohio chapter, the "Daughter of Jairus," by Stainer, was sung by the combined choirs of St. John's Episcopal Church, Frank Fuller, organist and director, and of the First Presbyterian Church, H. V. Stearns, organist and director.

For the annual meeting, May 22, the chapter was entertained by Mr. and Mrs. S. W. Whitmore at their home in Shaker Heights, Cleveland. After the business meeting, which included election of officers, a program was given on the organ in the music-room by Miss Laura Louise Bender, Carleton H. Bullis and George Emerson. This was followed by a social hour and the splendid attendance and the delightful hospitality of Mr. and Mrs. Whitmore made a fitting close to the season's work.

Indiana Chapter.

The June meeting of the chapter was held June 5, at the Broadway M. E. Church, Indianapolis. The most important topic was the convention at Detroit, June 12, 13 and 14. The following officers for 1928-29 were elected: Dean, Jesse G. Crane; sub-dean, W. T. Shannon; secretary, Mrs. H. L. Clippinger; treasurer, Paul R. Matthews; registrar, Georgia Eva Lockenour; librarian, Mrs. Frank T. Edenharter; auditors, Perceval Owen and Tull Brown; executive committee, Mrs. W. E. Duthie, Cheston Heath, Mrs. Ovid H. Dunn and six others to be

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selected by the nominating committee and voted on. After the meeting a program was given by Perceval Owen, organist and choirmaster of the First Baptist Church, assisted by his choir, and Perry Rush, tenor.

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Three-Manual Under Construction for First Baptist Church.

The Austin Organ Company is building a three-manual for the First Baptist Church of Reading, Pa. The scheme of stops is as follows:

GREAT ORGAN.

- Bourdon (Pedal Ext.), 16 ft., 41 pipes.
- Principal Diapason, 8 ft., 73 pipes.
- Small Diapason, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Chimes, 25 tubes.
- Harp Celeste (from Choir).
- Harp (from Choir), 61 notes.

* Enclosed in Choir Box.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 61 pipes.
- Flageolet, 2 ft., 61 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Geigen Principal, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Violoncello (from Great), 8 ft., 73 notes.
- Flute d'Amour, 4 ft., 61 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 61 bars and resonators.

PEDAL ORGAN.

- Open Diapason (ext. from Great), 16 ft., 12 pipes, 32 notes.
- Violone (Violoncello ext.), 16 ft., 12 pipes, 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt (from Swell), 16 ft., 32 notes.
- Flute, 8 ft., 12 pipes, 32 notes.

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Morning and Evening Prayer
The Litany
and the Holy Communion

According to the
Use of the Protestant Episcopal
Church in the
United States of America

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What Has America Done for the Anthem?

By FRANK L. SEALY
Work of Americans from Time of Earliest
Collections Reviewed in Paper Read at
Convention of American Guild of
Organists, Detroit, Mich, June 13

At the Guild convention in 1926 I asked the following question: "What has been America's contribution to the anthem?" Today, changing the wording of that question to "What has America done for the anthem?" may I ask you to retrace with me some of the early history of the use of the anthem in this country as exemplified in the numerous collections of sacred music still available and deduce from that study some idea as to musical conditions in the churches and the gradual introduction of distinctively choir music.

It would seem, judging by music publications, that there was little besides Psalm singing until after the Revolution; but choirs and music for the choirs gradually came into being. The compositions of Billings with his fugue tunes undoubtedly through their difficulty emphasized the need for special bands of singers. These could be found among those who had been in the habit of attending singing schools, of which many had been founded in various parts of the country.

As to the music, in 1823 Lowell Mason, just then returned from Savannah, Ga., brought out in Boston the first of the many editions of the Handel and Haydn collections, which ran through edition after edition. All of these available I have examined and find they are made up largely of settings of hymns and versified Psalms; comparatively no anthems. Mason made a great deal of money from this collection, for the sale was constant and large. The fact of the omission of anthems is significant.

In 1817 Samuel Dyer, a resident of Philadelphia, published through Fifth, Pond & Co., 547 Broadway, New York, a collection entitled "Dyer's Sacred Selections." The preface is interesting: "The design of this work is to form a useful and pleasing collection of anthems and pieces approaching next in difficulty to ordinary Psalmody and adapted for the practice and improvement of singing societies and those choirs who have occasion for set pieces on the Sabbath or anniversary days." The pieces found in the ordinary collection of Psalms, in general, are not in sufficient variety to answer the purpose.

Dr. Dyer has some remarks as to the qualities of a good anthem. He says: "It should have a pleasing melody, a useful subject, a style neither too heavy nor light and trifling. It should not be of inordinate length nor too difficult." As to the contents of this book, there are ten anthems by Chapple. Dr. Dyer says: "Chapple's anthems are well adapted for the use of those who feel confident to execute something beyond the Psalms." There is a setting of "Jabez's Prayer" by T. Jarman and a footnote says: "In easy, familiar style, useful to introduce between prayer and sermon." The note concludes: "The composer is an oratorio singer, respectable teacher and leader." Regarding the performance of one piece, we are requested to pay attention to the passage where the "pps" and "staccatos" are introduced. There is an anthem by G. Davis called "Incarnation," 100 measures in length. There is an anthem by Sir John Stevenson, "O Lord Our Governor." We also find arranged in anthem form an old Spanish air known to us all and now found in nearly every church hymn-book. Haydn is represented by "The Marvelous Work," from "The Creation," and also a selection from an oratorio called "Judah," which oratorio was a collection of various compositions put together by William Gardner. The Haydn number in this collection happened to be a "Gloria" from one of his masses. There were also two original compositions.

This collection had a large sale and

editions were brought out in 1817, 1822, 1829 and 1837.

One interesting number in the Dyer collections is "Strike the Cymbal," by Pucita. This was an Italian piece said to have been brought to America in 1812 by Benjamin Carr, and the words descriptive of David's victory over the giant Goliath were written by Dr. Stoughton. We also find Webbe's melody, "Come, Ye Disconsolate." The suggestion is given in the score that "the first two lines be supported by organ bass; but, in case there is no organ, the basses of the choir may sing the organ part." We also find an anthem by Chapple, "I Waited Patiently," quite fine music. We have an anthem by Whitaker with rather quaint words by Dr. Isaac Watts. I quote:

Life has a soft and silver thread
Nor is it drawn too long;
Yet when my master hoves persuade
I'm willing to be gone.

Fast as you please roll down the hill
And haste away my years,
Or I can wait my Father's will
And dwell beneath the spheres.

Dyer's book, edition 1837, has an anthem by Bradbury, "When I Survey the Wondrous Cross," which I think is one of the earliest specimens of Bradbury's work. (He was only 19 years of age at the time.) The book also has Dr. Mason's "Safely through another Week."

Dyer's book is historically very interesting, as it seems to be the first collection of anthems published in America. Not that there had been no books with anthems before; but this was published for the purpose of furnishing an anthem collection.

In Worcester the first book printing of music was put out by Holden.

Another early collection was the Bridgewater collection, gotten up by John W. Nevin (1774-1854). Mr. Nevin was a carpenter, a Presbyterian elder, a probate judge, a leader of a brass band and also a musician.

The two Handel and Haydn collections deserve mention. The first one, called the "Handel and Haydn Collection of Sacred Music," was published in 1820 and 1821. It was in folio form. It had the four staves for the voice parts and also an independent organ accompaniment. The selections were mainly from standard masses and oratorios, and to me it seems more like an attempt to furnish a collection for concerts or conventions rather than for church purposes.

Lowell Mason was really the compiler of the Handel collection of church music, the first edition of which was published in Boston in 1823; but his connection with it was carefully concealed. Lowell Mason at that time was living in Savannah and working in a bank. Possibly he was unwilling, being a business man, to have his name connected with a musical enterprise. It may be that musicians were not regarded as highly in that time as today. In all the footnotes concerning composers of the various anthems found in the old book the word "respectable" is used frequently in regard to composers, as, for instance, "Mr. ——— was well known as a good musician and a respectable teacher." Evidently it was necessary to assure the public that there was, at least, a small amount of respectability in the music profession.

The many editions of the Lowell Mason Handel and Haydn collection came out at intervals through a period of twenty-five or thirty years and were followed or accompanied at various periods by other collections made by Dr. Mason and his brother-in-law, George James Webb, and by William B. Bradbury.

Another who did active work in encouraging a taste for anthem singing and furnishing music for it was A. N. Johnson. He brought out various collections during the years 1849-1862. Under Johnson's supervision or editing were brought out various collections entitled "Bay State Anthem Book" and "The Empire Collection." All these books had a large sale. In general style they were very much like the Mason, Bradbury and Webb collections.

Johnson seems to have been an industrious and successful choir leader and singing-school teacher. The prefaces to his various books are

interesting reading. He gives in one book a long dissertation on the art of conducting a choir. I wish there were time to read all of his instructions. Let me give one of his hints. He says: "A choir leader should never give an instruction or order to his choir more than once; but he should speak in such a manner that they realize the necessity for them to pay absolute attention." He also says that "the principal business of a leader is to issue orders." At one period in his career Johnson was interested in congregational singing, but evidently at times he had a change of heart, for in "The Empire Collection" of 1862 we have in the preface this on congregational singing: "Congregational singing is at best a crude, rude method of singing the praises of the sanctuary. No solid argument can be adduced in its favor based upon any of the rules of the art of singing. Indeed, it is for the most part a direct violation of those rules. As God is certainly the author of the laws of singing, those who should undertake to prove that violation to be a more acceptable method of singing in public worship, surely would undertake more than they could perform. Where there is a large choir, it might do to have the congregation join in one hymn in each service; but more than that cannot be recommended."

In this "Empire Collection" I found an anthem in which there were alternations of chorus and quartet. It is the earliest instance I have found of the use of the word "quartet."

Before giving a general summary of the work of these pioneers, allow me to give you an idea of the contents of the collection of sacred choruses brought out by the Handel and Haydn Society in 1821, which collection I think was intended especially for the use of singing societies in their concerts and was not a collection for church use. Among the compositions were "Lord, for Thy Tender Mercy's Sake," by Farrant; "Lo, My Shepherd Is Divine," by Haydn; "Sons of Zion," by Naumann, a composer very popular at that time. Then, strange to say, there is a setting of Sir Walter Scott's version of the "Dies Irae" ("That Day of Wrath, that Dreadful Day"). Then comes something of the gospel hymn type and it still remains in some of the hymn-books—"The Voice of Free Grace," an arrangement from the Andante of Beethoven's Second Symphony.

Reviewing the work of all these men who were the representative musicians in church work of the period from 1817 to 1860, we can deduce certain premises. In the first place, the success which they had in selling at a profit so many editions of their various collections shows that there was a great demand for such things. Secondly, anyone looking over these books carefully will admit that the quality of music provided was of a high order. Third, putting these first two premises together, one can be sure that these books were beneficial influences in forming not only a taste, but a good taste. With them and their passing ended an important era in church music in America.

Now let us leave these early attempts to furnish church music and progress to another period. In the period extending from 1862 to 1896 the following collections were brought out: In 1862 a collection of sacred music by Baumbach. As a boy, I knew the book and have recently renewed my acquaintance with it. In 1864 Dudley Buck's first collection. In 1868 a collection by Harrison Millard and in 1892 a collection by H. P. Danks, author of the well-known song, "Silver Threads among the Gold." All these books had a large sale. The collection by Dudley Buck, published in 1864, was one of the earliest, if not the very earliest, instance in America of a book of church music in which the organ accompaniment was printed on two separate staves and was an important part, and was intended to be so, of the composition. The only collection known to me published earlier than that was, strange to say, the first publication of the Handel and Haydn Society published in 1823, of which book I have spoken. Mr. Buck's selections were largely from German

sources, whereas in former collections selections were made more from English sources. The book contained a number of original compositions by Mr. Buck. I would say that with the exception of the separate accompaniment, the book was not much superior to what had gone before; but it was an advantage to have the selections from German sources. In previous books Stevenson, Chapple and King had been largely drawn on. Every book contained Pucita's "Strike the Cymbal," Madan's "Before Jehovah's Awful Throne" and Harwood's "Dying Christian." Almost every book had "The Marvelous Work" and about the same selections from Handel and Haydn, very little Beethoven and necessarily no Mendelssohn, with the exception of a few horrible arrangements of "If With all Your Hearts."

The third book, by Harrison Millard, deserves special mention not because it was such a good book, but the contrary. It was written for the quartet choir and for a quartet choir at its worst. All the selections were in bad taste and such as probably would not be tolerated anywhere today, at least I hope not.

The collection by Danks, entitled "Superior Anthems," published in 1892, was unknown to me, but I discovered it in the public library. It is made up almost entirely of original compositions, most of them in very good style, although in no sense great music.

So much for collections. Now let us leave them and go to the matter of sheet music and separate copies.

If one wished to buy a copy of Dudley Buck's *Te Deum* in C at the time it was first published he would have to take it in folio form and pay a big price for it, which would have made it impossible for chorus choirs.

The historic sequence of the various musical forms of church worship seems, in the non-conformist churches, to have been, at first, the congregation alone in Psalmody; then the development, through the graduates of the singing schools, of a number of people musically more advanced; then, naturally, special music for such people; and, third, the development, through the necessity of retaining talented singers, of the quartet or paid choir.

I have before me a very interesting letter from Waldo S. Pratt, head of the church music department for many years at the Theological Seminary in Hartford. He says: "I imagine that it would be most interesting to trace the rise of a special type of anthem writing as influenced by the quartet idea. It is peculiarly American." Now, how would that quartet idea affect the style of anthem? In the first place, one who has been used to training a fine quartet knows that there are two or three things absolutely essential: First, perfect dynamic balance; this one almost never hears in such perfection with the average boy choirs. Next one who has experience with a fine quartet becomes accustomed to having for use four fine soloists. Having had this experience with a quartet, one is apt to carry the tradition on with the larger mixed choir, trying first to have balance of the parts. I have listened many, many times to the very best of boy choirs and seldom hear the fine ensemble to which I have been accustomed with the adequate solo quartet or mixed chorus.

I believe that American anthem writers have been largely influenced by the historical sequence of congregational singing, mixed volunteer choir and the paid quartet and I believe they have produced valuable work, which will become still more valuable as we have a higher musical scholarship than we have had as a whole in the past. There have been many American composers who have shown a peculiar talent in writing music that was dignified in character, with a spiritual uplift, and yet in a popular vein appealing thus to a less educated taste. May I refer to Henry Wilson, who became organist in Hartford in 1855. Also Harry Rowe Shelley, whose "Hark Hark, My Soul" has been and is being sung all around the world. Some time ago Shelley told me that orders came in for that number, asking for copies of "Hark, Hark,

My Soul," sometimes for "The Angels of Jesus" and sometimes for "Pilgrims of the Night." There have been and still are many of this type of composers, but I mention two outstanding ones.

Undoubtedly the almost universal use for a long time of the quartet choir left a permanent influence on the American concept of an anthem and I should like to call your attention to a few points along that line. Some of the very best and most interesting anthems written in America and which were distinctly suited for the quartet or mixed chorus were the early anthems by George W. Chadwick, published in the middle eighties. Chadwick's "God, to Whom We Look Up Blindly," "God Who Madest Earth and Heaven," "O Rest My Wandering Soul" and "Peace and Light" were a new note in American church music and are still as fresh as the day they were written; but they are typically anthems that have grown out of the quartet choir or quartet or mixed chorus. Arthur Foote's big solo anthem, "Still, Still With Thee," is another one of the same type. One of the very good American anthems, "Give Ear, O Shepherd of Israel," by Arthur Whiting, is distinctly mixed chorus, although it can be sung effectively by a good solo quartet.

Although a great admirer of English church music, admittedly the greatest of its style of any church composition, nevertheless, for any of us who have to furnish music in non-conformist churches there are certain things which should be remembered. In the first place, we should remember that nearly all of the English music was written by men who came up from the boy choir and were thoroughly saturated with the atmosphere and feeling of the English parish church or cathedral. Frequently it does not suit different conditions and does not meet with appreciation in many non-conformist churches. What is suited to the Episcopal Church is not necessarily good for other denominations. There are many millions of worshippers whose tastes should be considered if we honestly wish to provide worship music that will really satisfy the religious aspirations of those congregations.

Probably the most important figure in the history of American church music in the half century since Dudley Buck's era was Horatio Parker, composer of the oratorios "Hora Novissima," "St. Christopher," "The Wanderer's Song," the opera of "Mona" and numerous smaller compositions for the stage, and much music for the church. In the period of his mature lifetime Parker was probably the leading American composer of the church. His training was German rather than English; and while I have no personal knowledge (although I did know Dr. Parker quite well) I have always fancied the boy choir did not appeal to him. He was organist at Holy Trinity, Harlem, and St. Andrew's, and then Trinity Church, Boston, where he did not have a boy choir, and for about ten years at St. Nicholas' Collegiate Church, New York City, where he had a quartet. I have used a good deal of his music both for quartet and chorus and think it has all the qualities which should make it difficult for boy choirs. So to me, Parker in style is more German-American than English.

About 1893 we had the pleasure of hearing in concert the great French organist Alexander Guilmant and about that time began the influence of French music in America, mainly through the influence of those pupils who were drawn to Guilmant. Later on Charles Marie Widor became popular here, also the works of Cesar

Franck, the great Belgo-French genius who died at the age of 69, totally unappreciated by the world at large, began to make their way. All this was a new note. It was neither English nor German, and Americans with their adaptability began to absorb the style.

One who, I think, has been influenced by the French school is Philip James; another who is more English in style is T. Frederick Candlyn, who is one of the annual prize winners both for anthems and organ pieces.

One who is American by birth, whose father was one of my old boyhood friends and played third base on the baseball team where I played right field, is William K. Webbe, who has written many beautiful, effective anthems. One of the younger men is Joseph W. Clokey, formerly of Cincinnati and now at Pomona College, California. James H. Rogers of Cleveland is one whose name should not be omitted, also W. R. Voris.

One of the most industrious editors and compilers has been Clarence Dickinson. One might say that in the discovering and bringing out of Christmas carols he has shown us the Christmaside of every country. He has also published many original anthems. In Chicago we have William Lester, dean of the Illinois chapter, who has enriched the literature of the anthem. The two Matthews, one of Providence and the other of Philadelphia, have been most industrious in their contributions. But the list of those who have done valuable work is too long to make mention of individuals. Many other names will occur to you—names which I have not forgotten or purposely passed over. I have only been trying to bring before you in this brief paper an historical review of the work which has been done and to carry the study on to our own time.

May I urge you, if you have not done so, to make a serious study of the work of America both in editing and selecting from the work of other countries and in creative work which is naturally the flower which should follow the other. I believe we are beginning to have a literature of our own, with American characteristics. And now we must use our influence to see that the product of the American brain is used. I was commenting on the fact that the present output of church music in England was not equal in artistic value to the work done by church composers in the fifteenth and sixteenth centuries. And the gentleman to whom I was speaking said: "Yes, but in those days all the great musicians wrote for the church and now they write for the concert room, the opera or the 'movie' house." I think that is a sad fact, but one we should recognize, and if encouragement is not given by the public performance of their works, able men will not write for the church. Let us have an affection and regard for the writings of musicians of other countries, but above all things let us give America a chance. Nothing else is so purifying as sunlight and publicity, and nothing will be so helpful in increasing the musical value of American composition as a day in public and a chance to hear our work.

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By WILLIAM LESTER.

Old Irish Air, arranged for organ by C. L. Etherington; published by Clayton F. Summy Company, Chicago.

A characteristic Celtic tune is this, dished up for organ in fine style. The transcriber has kept the setting quite simple, and his choice of stops, while offering plenty of opportunity for distinctive coloring, will not preclude performance on the smaller instruments. Suitable for service use, or for relief in recital.

"Fairest Lord Jesus," hymn-anthem by George Henry Day; published by White-Smith Music Publishing Company, Boston.

Simple in construction and diatonic in idiom for the most part, this anthem achieves a build and mass entirely disproportionate to the modest material involved. Such a result shows conclusively the craftsmanship on the part of the composer. The doubled parts for male voices give the chorus a definite suggestion of Russian color. An effective solo for soprano voice is included. A fine anthem well worthy of study and wide use.

"Beloved, Now Are We the Sons of God," by J. H. Adams; "I Got a Robe," arranged by Leslie Woodgate; "Steal Away," arranged by Leslie Woodgate; published by W. Paxton & Co., London.

The first title is a solo quartet number extracted from this popular composer's "A Psalm of Praise." It is a quiet, reverential, well-written number, easy and beautiful. In type and mood it approximates the well-worn Bennett "God Is a Spirit." The two spirituals are modest settings of the familiar negro airs, the first for mixed voices, the last for four-part chorus of women's voices. Both are designed for unaccompanied singing.

"Jesus, Still Lead On," by Russell Broughton; "He Leads Us On," by George B. Nevin; "Let This Mind Be in You," by George B. Nevin; published by Oliver Ditson Company.

Three interesting and useful service choral numbers. The first is a colorful setting of a virile text translated from the Russian. A well-conceived solo set for baritone (or mezzo-soprano) opens the piece, to be followed by a short choral section. Fol-

lowing it is a canonic duet for soprano and tenor solo, terminating in a choral version of the opening baritone solo. The anthem is far superior to much of the church music output.

The two Nevin titles are fine music also. The first is set for SSA chorus of women's voices, with an optional obligato solo voice ending over a sustained passage in the chorus voices. The last title is a reissue in a new arrangement (for male voices) of an established success. Both will prove of practical value to the wide-awake choirmaster.

Thayer Succeeds Dr. Brewer.

Dr. John Hyatt Brewer, conductor of the Apollo Club of Brooklyn for the last quarter of a century, is succeeded in that position by a former pupil, William Armour Thayer, professor of music at Adelphi College and organist of Emmanuel Baptist Church. Dr. Brewer was elected conductor emeritus. Mr. Thayer's election came after a membership of thirty years in the club. He is a composer of note and has written many well-known songs, of which "My Laddie" is probably most popular. In addition to having studied under Dr. Brewer, he also studied under Dudley Buck, first conductor of the club. He began playing the organ at the age of 16 and was director of the Choral Society concerts in 1898. Before becoming organist of Emmanuel Baptist Church in 1920, he served in the same capacity at St. James' Episcopal Church and St. Mark's M. E. Church.

Mr. and Mrs. Carruth in Recital.

William W. Carruth, F. A. G. O., and Mrs. Connell Keefer Carruth, F. A. G. O., gave a recital marking baccalaureate Sunday afternoon in Lissner Hall at Mills College, in California, June 10. In addition to individual selections they played several piano and organ numbers, including the Pastorale by Guilmant, Schubert's "Litany" and a Scherzo-Capriccio by Guilmant. The organ numbers were: "Grand Chorus Dialogue," Gigout; Chorale Prelude, "O Man, Bemoan Thy Sins," Bach; "Ave Maria," Brahms; Scherzo, Bossi; Evening Song, Matthews; "To Spring," Matthews; Pastorale from Symphony 2, Widor; Festal March, Schminke.

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At the commencement of the Detroit Conservatory of Music in the Institute of Arts June 22 two pupils of Dr. Wilhelm Middelschulte received the degree of doctor of music. They are Florence K. Michael of Eaton, Ohio, who presented a scholarly thesis on "The Harmonic and Contrapuntal Art of Johann Sebastian Bach and Its Influence on Modern Composition," and William George Schenk, whose thesis was on "Gregorian Chant."

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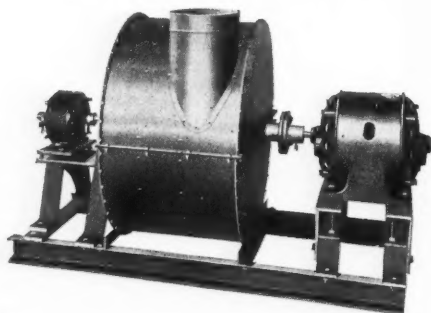
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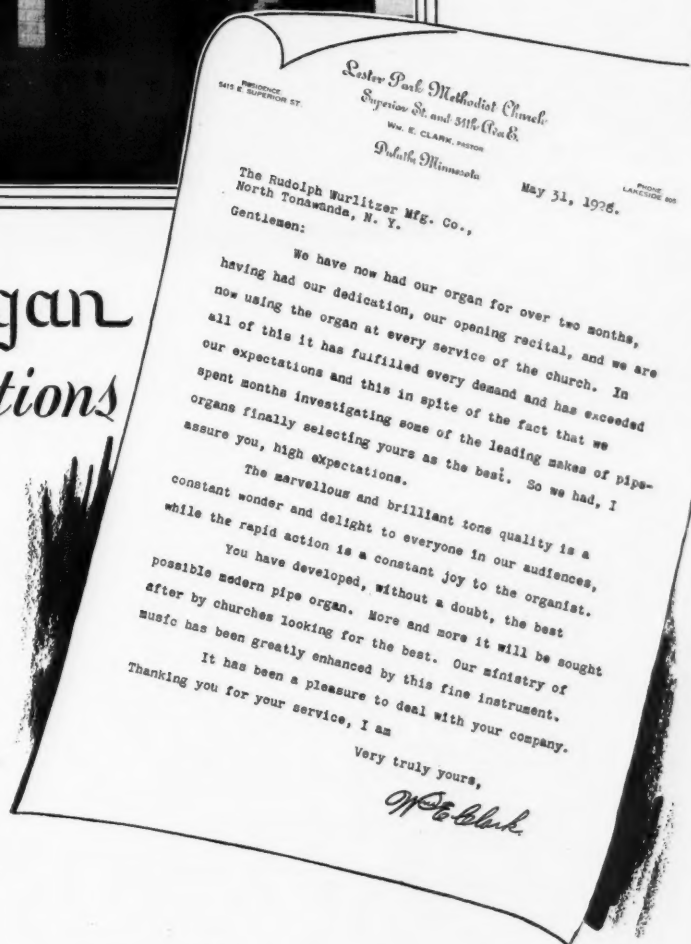
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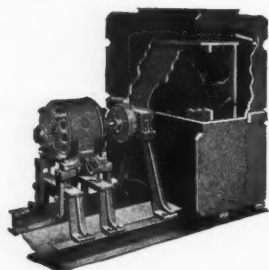
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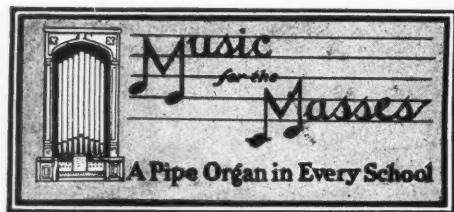
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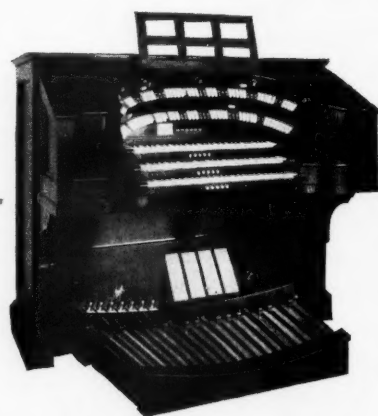
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